

Childhood Education

THE MAGAZINE FOR TEACHERS OF YOUNG CHILDREN

FRANCES MAYFARTH, Editor

*Published for the purpose of stimulating thinking rather
than advocating fixed practice.*

Volume XV

Number 7

Next Month—

■ Paul R. Hanna will prepare the editorial for the April issue which has for its theme, "Providing Significant Experiences in Social, Physical, and Natural Science."

■ How a museum contributes significant experiences is described by Catharine Kneeland of the Harmon Foundation. The contributions through laboratory experiences are described by S. R. Slavson of New York University; through excursions by Nelle Morris of the Elementary School, University of Ohio, and through utilizing the immediate environment by Gertrude E. Chittenden, State College, Ames, Iowa.

■ In addition, Gardner L. Hart, supervisor of visual education in the Oakland, California, public schools, presents an article, "Visual Education in Modern Education."

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Paul Parker Photo

Courtesy Fieldston Lower School

Experimenting with Sound and Patterns of Instrumental Rhythm

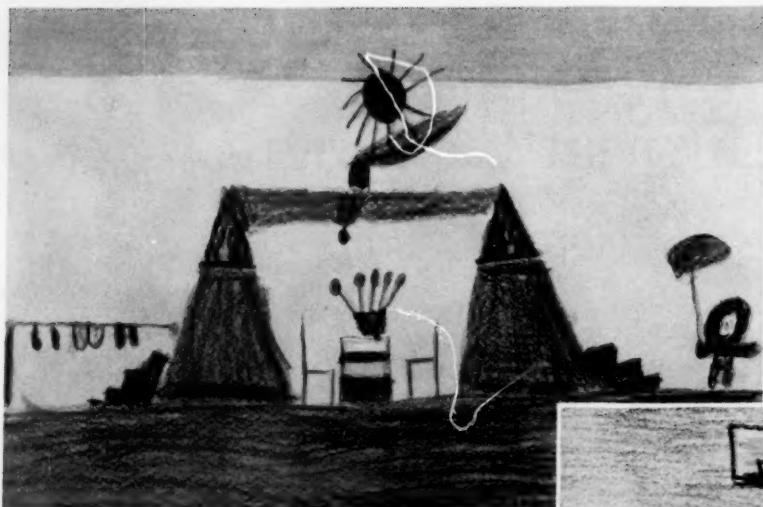
Editorial Comment

Making the Arts More Meaningful

FEWER TRENDS toward creative work, responsive children, purposeful activities, socialized procedures, and artistic teaching accent the integral place of the arts. They spotlight the values inherent in the arts in integrating the child. They show how indispensable the arts are in satisfying the desire for beauty and the urge to be creative, in identifying the things which lead to leisure enjoyment and the enrichment of everyday living, in appreciating the culture of the centuries, in inspiring youth to new achievements in all areas of human endeavor, and in developing sensitiveness to social needs and responsibilities. If these values are to become realities, the arts must be made more meaningful.

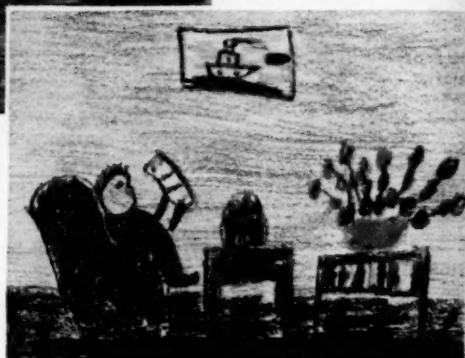
Notable headway is being made in this direction wherever the arts are being taken out of their detached status and allowed to become relevant, their objectives translated into definite and worthwhile units of work, their materials drawn from life, creative expression encouraged, the growth of the many given precedence over blue ribbons for the few, the pupil learning considered more important than the teacher teaching, and the entire program set up in terms of child development.

CHILDHOOD EDUCATION may well continue to point the way for those engaged in teaching young children. It gives significant service to education when it calls the attention of curriculum builders to the importance of the arts in the program; challenges those who specialize in the arts to make them more meaningful and less artificial; discovers and encourages careful explorations into the various areas of the arts; records examples which appear to be promising; interprets the problem to all of us, and keeps us alert in achieving the professional competency to solve it. The emphases in this issue are upon "everychild" and art, upon the importance of "everyday" experiencing of art in some of its many forms, upon the inter-relatedness of all the arts and their potential contributions to child development. To those who accept these emphases, the arts are no longer fads and frills but the warp and woof of enriched daily living.—*Agnes Samuelson, past president of the National Education Association, executive secretary of Iowa State Teachers Association.*

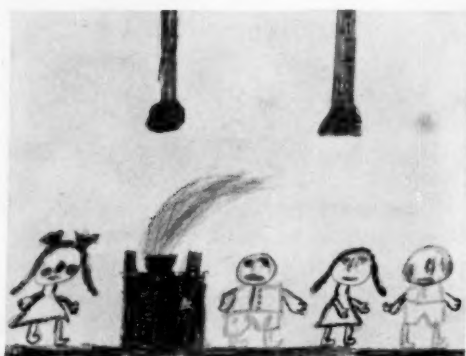


Our House

At first, when the child comes to school, his art shows the house, the members of his family, and their activities.

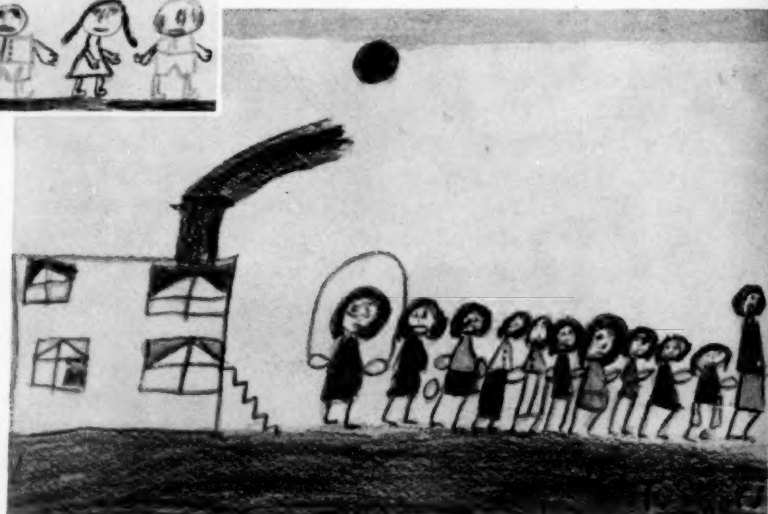


My Father Reading the Newspaper



Making Jelly

When he feels better acquainted with the school activities, his art expressions will include school experiences.



Going to the Playground

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Encouraging the Art Expression of Young Children

MARGARET E. MATHIAS

THE current revival of interest in the arts reveals the desire of the human being to do things. He is not content to go to a museum to see what someone else has painted. He wants to paint.

Our life is becoming increasingly mechanized. Our necessary products are made for us by machinery. But the satisfaction of our fundamental needs by ready-made products does not satisfy our desire to do and to make. In a land which produces textiles in abundance, we want to weave on a hand loom. With music available with the turning of the dial on the radio, we want to play our own musical instruments. With well-made furniture available, we like to work with hammer and saw to make something of our own. There may be no money value in our efforts, but we like to paint, to model, to carve, to try our hands at any one of many of the arts.

This interest which the adult has in making things helps him to understand the delight children find in the arts. For it is delight which we see as we watch children, oblivious to their surroundings, as they paint, saw, hammer, sew, or model.

YOUNG CHILDREN AND ART

The art process involves much more than the visible product. The piece of work the child produces is only a small part of its production. Perhaps too much attention has been given to the final result and not enough attention to its various significances. The art process may be thought of as a matter of susceptibility and activity. The senses provide the avenues for susceptibility. Children are exposed to sights and sounds, familiar

How young children can be guided in making satisfactory use of art materials, the importance of evaluating the products, and interpretation of the results in terms of child growth and development are presented by Miss Mathias, director of art, Montclair, New Jersey, public schools.

and strange; to experiences recurring and new. Of these exposures, some "take," and there is response. What particular experiences the individual child will respond to, depends upon his interests and abilities. The type of activity or response depends also upon his interests and abilities. Of this process, only part is observable by the outsider. We can deduct the rest only through various indications of what is going on.

In order to have something to express, children must have opportunities for enough recurring experiences to provide a feeling of security. They must have enough new experiences to awaken interest. At first, when the child comes to school, the contrast between his home and the school seems only to emphasize to him in sharp silhouette the details of his home life. The result is that his art expressions show the house, both exterior and interior, the members of the family, and the activities of the family in the house. When he feels better acquainted with the school activities and they become less startling to him, he begins to include school experiences in his art expression—making jelly, the class going on a trip, the teacher reading a story.

Even though the experiences of the children are quite similar, the art products are quite different. One child will pick out one

thing, and another child something else. Some children always show the family automobile in a "house" picture. Others show the dining-room with the table set and with food steaming appetizingly on the table. Flowers are prominently displayed by some. There is no right or wrong subject. Any experience is a potential idea for art expression.

At one time the art teacher thought it her special mission to determine children's art products for them. For example, she decided to have the children show a snow scene in January. Feeling the necessity for a mechanical exactness in the finished product, she planned the scene carefully, and gave intricate directions for its depiction. This process pointed toward a standardized product. The process took no account of feeling and the opportunity for the individual to express his feeling. Now we believe that every experience stimulates feeling and that this feeling may be released wholesomely in art expression. The snow scenes, all alike, showing in the upper left-hand corner a child coasting down hill, have disappeared. In their place have appeared pictures of great variety, both in subject and technique.

THE PROPITIOUS TIME

This wide acceptance of the idea of art as individual expression has made many changes in the practices of art teaching. Perhaps as we outgrow the old habits, still more changes will be apparent. It is quite possible that the principal reason for doing things a certain way is because we have always done them that way.

Instead of having one period for art and having all the children use the same material, many teachers are making all the art materials available throughout the day. A young child has a short span of attention and needs frequent opportunities to model or to paint. To wait for a certain time for art, usually means that his idea is gone before he has an opportunity to express it.

On the other hand, ideas do not come on schedule. If the child is not old enough to plan for his art time, the period will arrive and he will have nothing to do. This is a temptation to the teacher to tell him what to do instead of encouraging him to initiate his own art expressions.

MATERIALS AND THEIR USES

The material should be such that the child may use it without previous direction; it must be workable so that he may manipulate it easily. It must be of the type which can be handled quickly, otherwise the idea is gone before the child can get it into form.

Getting acquainted with a material is a long process. This necessitates types of materials which a child can work with, undisturbed by outsiders. This "getting-acquainted" period is disturbing to many teachers who are constantly tempted to tell the child what to do and to show him how to do it, in order that a product may be reached with economy of time and material. Again, this focuses attention on the product and does not take into consideration the whole process, that is, the process whereby a child "takes in" what is going on in the world about him and tells what he thinks about it. In itself, the product is unimportant. This formless period of using materials is just as essential to art expression as the early babblings of babies is essential to language development.

Every material has its own characteristics, its own possibilities and limitations. Paint spreads easily but it "runs." Clay may be quickly changed in form, but it cracks when it dries. Wood does not break so easily as clay, but neither is it so plastic. Children discover the characteristics of the materials as they work. These discoveries may be shared and may help other children to get more satisfactory products. The information is valuable in the degree to which it is needed and used. It is not valuable in itself. For

example, one boy said, "John's picture is good because he didn't let the paint run down." This criticism places too much emphasis on the paint. The dulllest picture on earth might show no "runny" paint. In fact, if a great virtue is made of painting without letting the paint run, the picture is likely to be dull, for the artist is not concerned with getting his idea on to the paper, but with a fine balance between gravity, the paper, and the charge of paint in his brush. John may write an exciting story. Over the weekend he flew in an airplane. The teacher may say, "Children, did you like John's story?" to which the children reply, "Yes, because he didn't spell any words wrong!" The mastery of the material is valuable when it makes possible a satisfactory product. It is an idle vehicle otherwise.

The choice of materials depends on the child. A tense child will choose a stiff material, one that will survive muscular effort. Thus a tense child will use crayon. A relaxed child will go to the easel and paint. It is observable that in a section of the country where there is an atmosphere of calmness, the children do more painting than crayon drawing. In a section where there is more tenseness, stimulation and confusion, the children do more crayon drawing than painting.

A child should start with whatever material he chooses, and be permitted to work with it as he likes. But after he has used that material for a time he should try another so that he gains familiarity with many materials and feels at home in using them. If he uses one material exclusively, he is likely to become dependent upon it and to find it very difficult to change to another. The change can be managed in an impersonal way by "taking turns." How many days a child should work with one material before he tries another must be decided by his span of attention, his interest in what he is doing, and his degree of hesitancy in trying new things.

In regard to the use of materials, there is confusion between the process of art expression and good social habits in the care of material. When members of a group must share the tools and materials, taking care of them becomes a social problem for the group. The paint brushes must be washed carefully and left in a condition which will make the next person want to use them. The wood-working tools must be returned to their proper places; the crayons must be put back in the box. It is in no way a help to art expression to have poor habits in the care of the tools and materials. A child who seemed to have exceptional art ability consistently showed aversion to putting materials away. His mother explained this to the teacher, saying that he was not like ordinary children and should not have to do such mundane things.

Care of tools is not a special trait. Apparently everyone has to make an effort to form the habit of putting things away after he finishes his work. There is something about clearing up materials after work is finished which provides for a sort of back-to-normal activity. The children clear up and the clearing makes a transition between high interest in working, and the mundanity of the everyday world. After the habits are established and sanctioned by the group, there is nothing in the behavior of the children as they clean up the materials to indicate that they are irritated or in any way handicapped by carrying out these obviously necessary social activities. The next child will be more eager to use the materials if he finds them in good condition.

Besides taking care of materials, a group with wholesome social attitudes will have a protective feeling about their work. The children will, with the help of the teacher, plan places to put the clay products and the pictures that have not dried, and will avoid doing anything which will damage these products which they have made.

DISCUSSING THE PRODUCT

It is quite natural and desirable to discuss the products. Children work independently but when the work is finished, an informal talk about it will follow. The producer wants to tell about his product. The observers want to ask about it and to add their comments. This discussion stimulates art expression. The friendly interest taken in the art work nourishes the art spirit. We talk when we have a listener, and the better the listener, the more fluently we talk.

There are unfortunate outcomes to be avoided. Children must not be encouraged to make what others make. Henry was eager for praise and so he repeated the success of his classmate, John. John had made a picture of himself fishing. The teacher and the children liked the picture, so the next day Henry made a picture about fishing. The discussion should help each child to feel respect for his own work. John's picture was interesting, not because it was a picture about fishing, but because it was the result of real interest. Henry's copy was not interesting to the class because it was a copy. It did not give him satisfaction because it did not accomplish its purpose of gaining praise for himself.

The discussion should leave the children eager to do more, and not dissatisfied and discouraged. The work should be accepted as a matter of course. We hope that no child will be made to feel self-conscious about his work because it is unusually good or unusually poor. The child who feels that he is not good in art may start with "I can't," and that blocks his attempts. The child who feels that he is very good in art may feel that he must be careful to attempt only that which he can do well. Thus a success may block future attempts. We should center attention on the products and not on the individual's skill. Then his expression may be an objective projection of his feeling, unhampered by self-consciousness.

The comments of other children must be

taken into account but the art product is an individual expression. Often the painting is a masterpiece in feeling, yet it may be unconventional in form. The teacher should protect the artist, if necessary, from the things the children say about each other's pictures. First of all, a "Bill of Artists' Rights" should be established. Any child may say of another's picture, "I would have done it this way," and the answer is, "You may do yours that way if you like." The artist need not feel any necessity for changing his picture to suit the pedantic criticisms of class members.

There should be "free speech" in comments about the pictures. The child who does a traditional type of picture will always be "in bounds." But the child who does the unusual thing probably will find that his products are subjected to the usual ridicule accorded to the new and untried. He must listen to suggestions and accept what he wishes gracefully but change his products only as he himself wishes to change them, and not just to exact favorable criticism.

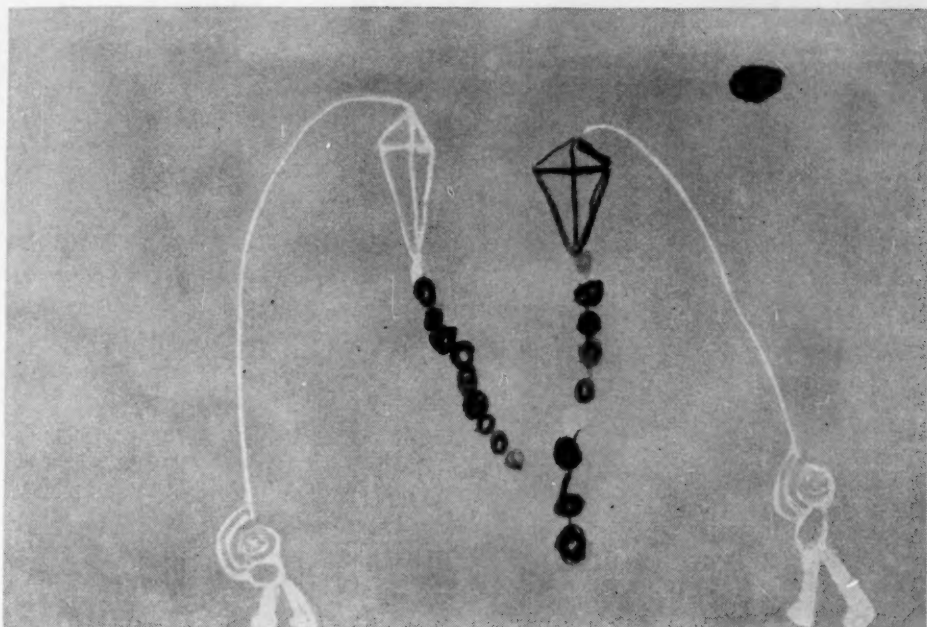
We should make special effort to discriminate between nonconforming activity which is an inconvenience to others and nonconforming activity which does not affect others, except, perhaps, to disturb their thinking. The nonconformist who is careless about observing accepted rules, such as hanging up hat and coat, is on his way toward developing into a general nuisance. But the person who needs some freedom from conventions may find in art expression the satisfaction of his craving for new ways—his craving for something different.

The art product is an individual affair. The care of materials and tools and the protection of the finished products are a group affair. The first varies with each child. The second is potentially the same with each child.

UNDERSTANDING THE ART PRODUCTS

The art products reveal the personality of the child. An array of drawings presents a

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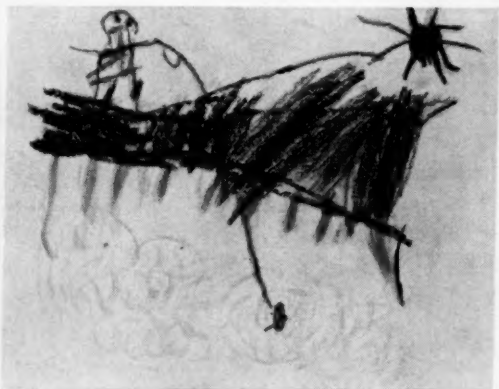


Flying Kites

graphic picture of the development of the members of the class, their interests, and individual characteristics. The drawings may show that there is a range in one group which is comparable to the range found in several groups. For example, the best drawing in a first grade may be better than some drawings in a fourth grade.

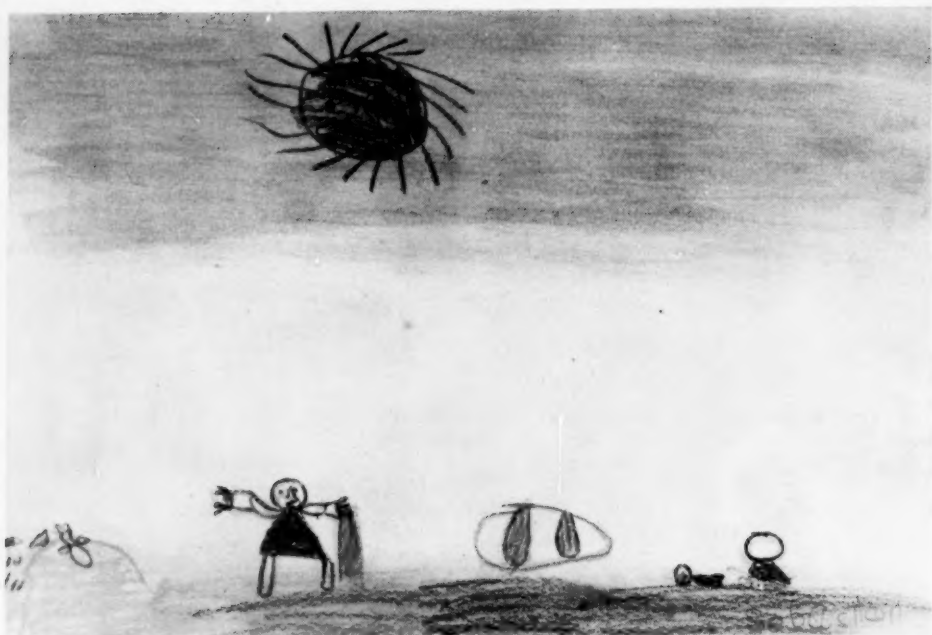
Drawings reveal individual traits. One

Fishing



My father is going to mow the lawn. He has gone to get the oil can. He is going to fix my wagon.

child's drawing may be immature, much below the level of his "grade." Another may show a nervous quality which may reveal emotional disturbance. Some children have an excellent feel for composition; others have a narrative sense in recording the details of the picture. "Flying Kites," for example, shows a keen sense of pattern, with balance



I am in the water but I am holding on to the post. My mother is sitting on the beach watching me. My grandmother is lying down in the sand.

and a related movement in the two parts of the picture.

"The Mowing of the Lawn," on the other hand, is a "narrative." The picture is not unusually interesting in composition, but we can imagine that the event portrayed was one of the everyday satisfactions. The boy liked having his father at home with him, cutting the grass. He sensed this and made a picture about it when he went to school.

Pictures which appear immature may be mature in idea, but may appear immature because of lack of motor control. "Fishing" is an illustration of this. The boy is on the pier fishing. The details are evident, but the child's coordination is poor and the picture at first glance looks as if it is only a jumble of lines.

The subject of a drawing indicates a child's interest, but the drawing itself may also indicate the amount of interest in each detail. The "Little Girl in Swimming" illustrates this. The child is obviously very timid. The lines in the drawing are weak, the figures

small, the color pale. The subject also indicates her timidity. She has gone out to swim, but she is holding on to the post. Her mother and grandmother are watching her. Even though her drawing is very "timid," she has indicated that she feels a relative importance of her characters. She herself is the largest figure (the most important), her mother is next in size, and her grandmother is the smallest figure (the least important).

The dominant interest is usually largest in size. Sometimes it is made brighter in color and is further enriched by decorations. These individual characteristics in the art work are the projections of the individual characteristics of the children. The "timid" drawing will become more vigorous when the artist becomes more confident.

The teacher no longer feels it her duty to have each child change his picture to fit her conception of what it should be. Instead, she sees in the art product an opening through which she may glimpse what is going on in an otherwise unobservable territory.

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Teaching Music to Young Children

MARGARET C. PRALL

THE individual who is going to teach music to anyone of any age must have in his own mind a very clear conception of what music is as a whole, as well as what branch of the whole subject his pupil wants to know and is best suited to study.

It is not to be expected that little children will know what they want to do with music, although there have been extraordinary instances of highly gifted individuals who at the age of three knew their own predilection for some specific phase of music. Mozart knew that he wanted to make up his own musical ideas; in other words, he wanted to compose. Yehudi Menuhin knew definitely that he wanted to play the violin; moreover, he expressed a definite desire to study with a particular person. But, generally speaking, children are not able to choose their calling with certainty so that it is necessary for teachers to train them in the phases of music that form part of the knowledge which is essential for any subsequent music study.

In these times when there is such a vast amount to learn in countless different subjects, no one wants to start the wrong way in anything. Many of us were started badly, if not altogether wrongly, in music. On the whole, however, music is far better taught now than in 1900 when some of us were beginning our music lessons. It is our contemporaries who regret not having learned more music in their childhood. The story is one we all know: Lessons were dull and practising, a bore; besides, from the parents' point-of-view, music lessons were costly so the venture was abandoned with the result that these very children, in adult life, now long to know something about music.

There are very few people in existence who do not enjoy at least one of the qualities of music. Nearly everyone is susceptible to the

Miss Prall, assistant professor of music at Mills College, California, outlines three steps in the teaching of music to young children, describes how these steps may be introduced, and discusses the place of music in education.

charm of rhythm in a lilting piece or to the harmonies of another. All of us are aware of certain values in community singing.

WHAT IS THE PLACE OF MUSIC IN EDUCATION?

A question that comes up repeatedly in my own mind is: Should public school education attempt anything in the grades beyond good stirring chorus work and listening to first-rate music? Should it leave all fundamental technical training to "private" teachers, or should it supply some of the specific, detailed knowledge of music which, sooner or later, must be imparted to everyone who is going to understand or specialize in music? And, if the latter plan is to be followed, at what age should detailed knowledge begin?

Now that experts in education have extended institutionalized training at both ends, by adult education and by nursery school work, there is a very long period of many years through which music in all its aspects should be presented to students in graded steps. It is of great importance that the exact order of presenting these various aspects of music be determined only after profound consideration has been given to the entire subject so that each step in training is seen in its proper perspective as part of a whole.

People who teach adolescent minds often feel that certain students enter college with a limited, even false conception of the nature of music; that some of them have been wrongly advised to "major" in music merely

because of some agility in instrumental performance; whereas others excellently equipped to understand music, because they can listen intelligently to its content, are unaware of their potential musical ability.

But to begin music at college age is difficult. The subject takes a highly specialized technical equipment, and such specialized training is best begun very early in life. If you ask when it should begin, it seems that an answer lies in considering what significance music has had in the history of our race, what music is, and what varieties of professions there are within its entire domain.

We can all answer both these questions in a general sort of way. Music is one of the fine arts; it deals with sound and is presented to our sense of hearing in combinations of melody, harmony, and rhythm. As to the professions, people highly trained in music are either performers on an instrument, or composers, or students of the literature of music. Any one musician is, of course, a mixture of these to some extent because every musician studies some instrument, and he usually studies theory and composition; besides that, he learns something about the literature and the history of music.

So much for general, fairly obvious answers to these two questions. But it is in attempting to make carefully-thought-out answers with relation to one's own place in the whole scheme of existence, or one's child's place, or the place of a pupil, that the answer is far more difficult. Then it is that one asks, "Exactly what will this pupil do best, and, is he learning everything that he needs in order to succeed in this particular branch of music?" This article is merely a statement of my own attempts to answer these queries in some detail, one of repeated attempts to restate my own conception of the place of music in education.

STEPS IN MUSICAL EDUCATION

In the first place it is of primary importance for educators to arrange a planned

order in which the aspects of music should be introduced into a person's education and to determine at what ages these should be taken up normally. Whatever music lessons are given to people as part of a completely organized system that takes the entire subject into consideration, cannot fail to be of positive value. A child taking up branches of music in the right order never needs to start over or unlearn anything, no matter how short his study is. If all his training is in the right direction he can at any time go on from the point at which he stopped.

When the teaching of music is set in such an ordered arrangement, what many people put first is some instrumental training which in my opinion is a grave mistake. Teachers who make this the first step in musical training have never studied the development of music from its beginnings to its present position. They have never considered how it began in primitive civilization as a dependent art along with the dance. They have never studied that long period throughout the early Middle Ages when music was the gentle and faithful servant of the Christian fathers. They have not learned how music finally emerged as an entirely individual concept, an art in its own right, independent of religion—in fact, a phase of culture.

Listening Attentively: Just as any art or science or other branch of learning, after years of groping development, arrives at a point when it represents an entirely integrated, organized system of ideas and techniques, music has also developed into an independent branch of learning. Its works are monuments of our cultural history. The means of comprehending these monuments is through the combined efforts of our minds and our sense of hearing. The ear and the mind can be trained to listen intelligently without our acquiring skill on any instrument. Even though it is true that learning to play an instrument usually sharpens one's powers of hearing, it is far more significant to realize that an ear already somewhat

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trained makes moderate skill on an instrument a comparatively simple thing to acquire.

My own point of view is that no matter how far an individual aspires to go in acquiring musical knowledge, training for all of us should begin in very much the same way, and it is not the study of an instrument that comes first in this long training. Regarding the entire subject of music as this large branch of learning which requires specialized technical training superimposed upon a certain amount of talent in the way of a marked sense of rhythm, or an ear for pitch, for sound-quality, for harmony, the duty of educators is to put first, in presentation of the whole, those aspects of music that are necessary for any subsequent phase of study, and to confine a pupil to specific branches of the whole only after some evidence of the student's particular tastes and talents has shown itself. For any phase of music, intelligent listening is essential so that the very first step in musical education should be to arouse a child to attentive listening.

Thinking With Sounds: Thinking of music as a language helps point out the way to teach music. The analogy between language and music is familiar to all of us. There is a book called *Music: An Art and a Language*, another in French, *La Langue Musicale*. Combarieu's definition has become famous: "Music is the art of thinking with sounds." Many theorists have pointed out that music can be analagous to prose discourse as well as to poetic literary forms. The sonata is a prose essay, for example.

The analogy with language can be carried far—some of the small sections of music are, in fact, called *phrases, sentences*; good and bad chord-progressions are very much like a *grammar of music*, and musical *punctuation* is made by cadences. There are *idiomatic usages* in harmony, as in language. There are *subjects* in a sonata, and so one may go on.

Consequently, the way we learn a language may help point out ways to teach music. In general, we learn a language by both pains-

taking study of its details and by exposure to literature and discourse in that language. The language becomes material for use in artistic expression only after we understand its vocabulary and the principles according to which it conveys thought and emotion.

Expressing Emotions: We must not forget that music is primarily an art. As such it is largely an expression of emotion on the part of an artist, a release of his own emotional experiences. An artist creates works of art partly for his own satisfaction and pleasure, but partly also to communicate his feelings to other people. Just as the Greeks presented tragic dramas for the sake of contemplating life's great mystery in order to portray the nobility of some characters and the injustice that seems to beset some fine men and women all the days of their lives, so have artists, ever since, portrayed their emotional experiences in literary form, in sculpture, in painting, in music, affording an opportunity for others to contemplate these emotions. By the time an artist has removed the emotion to something apart from and above his own personal experience, by the time he has given it form and moulded it into something intelligible to others, he and they can contemplate it and perhaps gain from such contemplation a better sense of the values in life.

HOW THESE STEPS MAY BE INTRODUCED

Becoming Acquainted With Sounds: As artists presenting our feelings and ideas through music, our attention must be focused first upon the material we work with and the tools we use before we can produce anything significant with such material and tools. The material for music is sound, and sound comes to our ears through time. In other words, music is a temporal art, and musicians must have or must acquire a keen sense for measuring off time by accents in purely percussive effects or in rhythmically organized melody.

Children, for several years of their lives, are being introduced to the external physical

world in which they live, and this physical world is made partly of sounds and noises. This fact requires us to expend great effort in helping them to be attentive to these noises and sounds and their qualities.

Plenty of things produce noise and many others produce sounds which have pitch. Anything that produces pitched sounds may be considered an instrument of music. The first step in an ordered musical training is to acquaint children with sounds coming from all sorts of musical instruments. This is the raw material of music which they should be allowed to play with. Their aversions or enthusiasms for particular kinds of sounds will be informative as to the particular nature of their musical capacity.

Observers of primitive people give us valuable suggestions as to the way the race has learned music. We are told, for example, that one tribe of primitives makes shelters for themselves in which a central tent pole always has on it a thong, and tribesmen experience endless delight in striking this over and over again to hear it hum.

This is evidence of how in the far past people were affected by single sounds. The reverberation of plucked strings delighted these men of ancient times; the sounds seemed to come from another world, to live only a short time in their world, and quietly to float away. A man with a sensitive ear was held spell-bound; for by this phenomenon he felt lifted out of his everyday surroundings into a mystical experience, an ecstasy of spirit.

I am not suggesting that we try to make prophets of our infants, but I seriously think that the first thing to offer children for attentive listening is the qualities of sounds from different instruments—offer them first what people first noticed as music. I am not asking that we try to re-enact the scene of the induction of the Ark of the Covenant into Solomon's new temple—one hundred twenty priests stood with their trumpets beside the altar, "It came to pass, as the trumpeters and

singers were as one, to make one sound to be heard—that the glory of the Lord filled the temple." I think there is glory in the quality of even a fairly good brass trumpet. "It's keen when your lip gets it just right," a girl scout told me.

I am actually suggesting seriously that we play various instruments to our children and direct their attention to the thrilling experience of just these single sounds. One child will show a predilection for one kind of instrument, and another may prefer something else. Parents often fancy the idea of having each of their children study a different instrument so that they may play trio or quartet music together when they are grown, but in a family of my acquaintance no child liked the piano. They all enjoyed stringed instruments, but repeated and varied attempts failed to make the piano seem attractive to any member of the family.

When sounds from various instruments are made in the presence of children and their attention is directed to the life of a single beautiful tone drifting off into space, they may themselves wish to experiment with the instruments. Many features of the instruments may be pointed out:

They make the same sounds in different ways—long, short, loud, soft.

They make different sounds—high, low.

Certain instruments do one kind of thing best; others, something else—a voice can slide and a stringed instrument can slide, but a piano cannot; however, a piano can easily make several sounds at once, whereas a violin cannot do so easily and a voice cannot do it at all.

Low big sounds come from fat big instruments; compared with big bassoons and double basses, piccolos and violins are high.

A child may try to imitate some of the qualities of instruments. He may try to play some instruments himself. This will teach him that instruments must be carefully handled. In a certain dining-hall where a gong is struck before grace is said, I am told

that each week a different person says grace and strikes the gong. Invariably, the gong emits a thump rather than a ringing tone on Mondays simply because the inexperienced person strikes the gong too hard so that it cannot vibrate freely, but by the end of the week a technique of gong striking is acquired. This is an instance of what may be educational in school.

Detecting Differences of Pitch: This is another stage in musical education. There is an order in which differences of pitch should be introduced to children, namely, large intervals first. The order in which intervals occur in the series of overtone over a fundamental is the order in which intervals seem to have been introduced into our musical system, which suggests that the experience of Occidental people as a whole may be repeated with respect to individuals.

Developing a Sense of Rhythm: A third stage in training deals with the child's sense of rhythm. It is unreasonable to expect little children to indicate each beat in a measure with accurately timed gestures, but at first dance-tunes can be used to help make the strong down beat recognizable. Some years ago it was customary to ask fourth grade children to rest the hand upon a desk and to tap the beat of a measure with the index finger. No such small motion is likely to help toward the realization of rhythm in the case of either a fourth-grader or even a mature person. Frequently, in beating three-time, children lose their arms behind their heads. How detailed or how precise bodily expression of rhythm may be expected among very small people is, of course, largely an individual matter.

While qualities of single sounds and the simplest of bodily reactions to rhythm and accent are being presented to children, they are inevitably exposed to the good, bad, and indifferent music that may issue from any radio now-a-days. In many homes adults entertain themselves with music of their own

making after the children are put to bed, and it is often the case that their children, acutely sensitive to musical sounds, cannot go to sleep on such occasions. If the family's interest is in good music, their children profit. Children who were sung to in the cradle are indelibly impressed by this, so that the musical or unmusical singing of mothers has correspondingly good or detrimental effects upon their infants.

No doubt we all agree that the quality of our surroundings in childhood form our later tastes to some extent regardless of whether or not we are made to attend consciously to our environment. Parents who feel great concern over sophisticated literature that mistakenly falls into the hands of their children have reason to be equally troubled with regard to the possible influence of certain music. However, the subject of appropriate music for children requires far more space. In general it may be said that the eighteenth century classics are preferable to most music of the romantic period.

Learning to Read and Write Music: After children have had some practice in listening attentively to tone quality, after they can distinguish the pitch-relationship, that is to say, the intervals that occur in the diatonic major scale, reading and writing music may begin. It is appropriate for them to try writing music soon after they have begun the reading and writing of words.

Elements of form are the next consideration, then some simple chordal ear-training. Having become familiar with certain aspects of the language of music, they are ready to make the first attempts to reproduce upon an instrument those phrases on the printed page which they can already hear mentally.

A child of average musical ability should reach this stage in his musical training at the age of nine if he has been taught by some one who is both an experienced teacher and a musician gifted with genuine musical feeling.

Every Child and Music

LILLIAN MOHR FOX

TO DISCUSS fully how creative music may contribute to child development, we should first consider the nature of creativeness, conditions favorable to bringing forth creative expression, and perhaps set forth some general fundamental principles¹ which have guided teachers in fostering creative work with children. However, in this brief space let us establish one basic concept; that "*Creativeness is either synonymous with or an integral part of all learning.*"² Professor Kilpatrick says, "The ability to create we found in even the lowest and earliest instances of learning. It remains as a characteristic of all learning, differing in degree, to be sure."³

In the light of this concept, and with attention focused upon *worthwhile learnings* and *personality adjustment*, let us examine and evaluate the contribution of music to child development in specific instances.

TO WORTHWHILE LEARNINGS

It was near the close of a semester when a Chinese boy entered a fifth grade class. He could not speak a word of English, and during the first week it seemed difficult for the children and the boy to become adjusted to happy classroom life together.

One day when the children were creating a rhythmic orchestration to a phonograph recording, the teacher offered the Chinese boy a pair of cymbals. From that point, music became the socializing factor which brought about this boy's orientation in the group, and developed in the minds of the American children an attitude of respect, interest, and

The case for music—music for every child, and its contributions to worthwhile learnings and personality adjustments—is presented convincingly by Lillian Mohr Fox, supervisor of elementary music education in the city schools of Pasadena, California.

appreciation toward Chinese people. It was the pair of cymbals which brought the first beaming smile to this boy's face, and led him to create most unusual rhythmic patterns on the drum and woodblock. The children began clapping their hands and dancing to his rhythmic patterns and he would smile and point to those who kept the exact pattern and stopped precisely on time.

After several days of this fun, and the children loved it, some one began making up a tune on the wooden xylophone to fit one of the rhythmic patterns. Another child picked out the tune on the piano with one finger and played it later in octave unison with both hands. One of the girls plucked the tune on a psaltery which she brought from home. Two boys brought tin flageolets in the key of C. Soon they too learned to play the tune.

So far there was melody played by several instruments all in unison, and a heavy rhythmic accompaniment played on woodblocks, drums, cymbals, and seed pods. The children thought it too noisy and lacking in real musical effect, so one child introduced a bit of harmony on a C harmonica. Another found corresponding chords on the piano, and the great moment came when the teacher introduced an autoharp. Every child wanted to play its beautiful harmonies, and the majority of children learned how very quickly. It was interesting to note how many sensed by ear the right chord changes which would

¹ Fox, Lillian Mohr, and Hopkins, L. Thomas: *Creative School Music*, pp. 29-42.

² Fox, Lillian Mohr, and Hopkins, L. Thomas: *Creative School Music*, p. 17.

³ Kilpatrick, W. H., *A Reconstructed Theory of the Educative Process*, p. 16.

harmonize with the melody. Although they didn't know it, they were developing a musical sense that many people spend months in adult harmony classes to master.

The following melody is the result of the Chinese boy's rhythm together with the original melody that some child created and many children played. The piece was never named. The children called it "Our Hand Clap Dance Music."

interest in reading, such as they had not previously shown.

The children were now at the semester's close, and ready to enter the Six B grade. Aside from the values of this creative music experience in meeting very vital social and emotional problems of the children, it stimulated such interest in the Chinese people that the study of Chinese life was begun in the Six B class. The great significance of music

OUR HAND CLAP DANCE MUSIC

Cymbals
 Wood block }
 Drums }

Auto harp. Cmaj
 Harmonica. B

Fmaj Draw
 G7 D
 C C B B D
 Fmaj G7 C C
 D B B

Melody played by Xylophone, piano, psaltery, flageolets.

Space does not permit an account of how the group recorded this original music on the blackboard in staff notation, but it was through this process of music writing⁴ that they came to understand more about the printed page of music and the meaning of its symbols than they could have learned through weeks of abstract drill on music problems imposed by the teacher in formal lessons. Their increased understanding led them back to their music books with a vital

in Chinese life, both ancient and modern, was the avenue through which the study was approached. Music experiences in which the children participated included (1) listening to real Chinese music, singing Chinese songs; (2) writing the five-tone Pentatonic scale, noting it in Chinese music, and comparing it with our scale; (3) creating vocal and instrumental melodies using only the five-tone scale, and (4) creating rhythmic orchestrations to recorded music, such as the Tao Yin March. Tin flageolets, kazoos, crude bamboo flutes made by the children, psalteries, xylo-

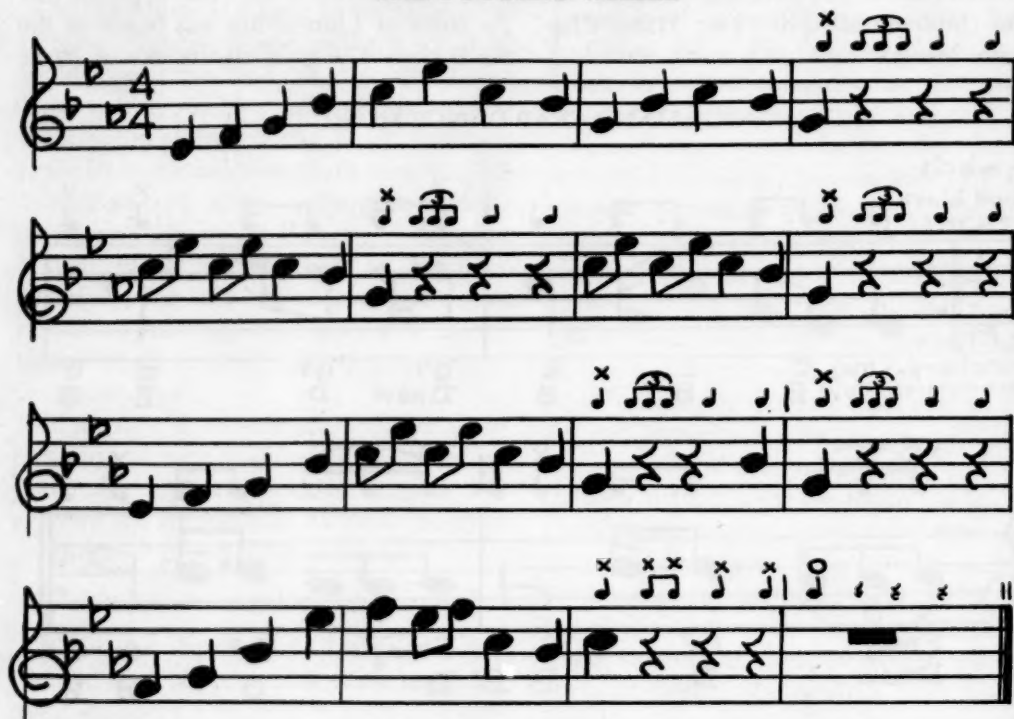
⁴ Fox, Lillian Mohr and Hopkins, L. Thomas: *Creative School Music*, pp. 85-6.

phone, orchestra bells, and piano were the instruments upon which the children played their original five-tone melodies.

During the making of clay bowls, some one brought Chinese rice bowls to school. The children lined them up and by add-

was a lump of clay, and as the music progressed she began to turn slowly then whirl faster and rise higher as would the clay on the potter's wheel as it is shaped into a bowl. In this case the bodily movement followed the music. In creative rhythms, the bod-

THE POTTER'S WHEEL



Melody played on tuned Chinese rice bowls, xylophone, orchestra bells, toy piano, piano, flageolets, and kazoos.

Rhythm played at phrase endings on Chinese wood block, tom-tom, and sticks, with cymbals (x) and gong (o) as indicated.

ing water to some, made a five-tone scale which sounded very beautiful when the bowls were tapped on the side with a mallet. From the music of the bowls, added to the other instruments of the "Chinese Orchestra," came many original melodies. To the repeated playing of "The Potter's Wheel," one girl created a dramatic rhythm. First she

ily movement generally sets the pace which is followed by the music accompaniment.

TO PERSONALITY ADJUSTMENTS

Another instance of the contribution of music to child development was in a fifth grade group of Mexican children whose language handicap greatly retarded their learn-

ing. These children began building their English vocabulary from the words of songs they learned to sing. These songs had been carefully selected for their word content as well as for their variety of rhythmic patterns. Castanets and claves clicked out a snappy accompaniment; notched gourds were scraped as the mood of the music suggested; and tambourines and maracas swelled the finale to a thrilling climax. These instruments also accompanied dance steps, many of which the children lifted bodily from their Mexican jarabe, and adapted to the rhythm of their songs.

Their English vocabulary began to grow and their understanding greatly increased when, in their study of textiles, they sang such songs as:

Growing Wool—Music Hour Third Book, p. 79
The Spinning Song—Music Hour Third Book, p. 93

Spinning Jenny—Intermediate Music, p. 172
The Weavers—Creative School Music, p. 280
Shawl Weaver's Song—Progressive Music Series, Book Two, p. 26.

Those who have worked with Mexican children, and know how very shy they are and how difficult it is for them to develop poise, confidence, and a feeling of security in the group, will recognize in this song-singing experience, educational values far beyond the songs themselves and the simple rhythmic instruments which the children played. Mental, physical, social and emotional needs of these children were met through the increased word vocabulary and its *functional value* in the study of textiles and clothing, both of immediate importance in their lives. Physical activity was provided by the development of breath control in correct phrasing of the songs, and also through the many dances enjoyed in connection with the songs and with a phonograph recording of "Reap the Flax." The emotional problems arising from language insecurity, and from the very nature of the children, were at first the teachers' greatest worry, but the children so com-

pletely lost themselves in the singing, playing and dancing that the problems just gradually disappeared. Socially, those who were at first decided individuals with little interest in group activity, were drawn together by the singing and playing.

There were three boys who did not sing easily at the pitches suited to the class. They enjoyed playing the instruments, but their attitudes were not as respectful at all times as the group wished to have them. Then came the idea of rhythmic dramatization of the processes of developing raw materials into thread and weaving it into cloth. These process dramatizations began with shearing the sheep and followed through the sequence of preparing the wool and weaving it into cloth. Another sequence of rhythmic bodily movements began with planting the flax. Another began with picking cotton, and so on. As soon as any one movement became truly descriptive of the labor involved, it took on through its own repetition, a certain rhythmic pattern which then became set, and thereafter remained the same. It was in the suggestions for and the criticisms of these dramatic rhythms, that the three boys who needed better social adjustment, became such an integral part of the group that they took over the direction of these rhythmic sequences, and played most of the accompaniments on rhythmic instruments which followed the action. They not only led in suggesting useful ideas to the group, but they seemed perfectly willing to subordinate their accompaniments to the action, once the sequence was worked out. Their ability to give and take criticism good naturedly was one of the very gratifying evidences of rapid social development.

During this study of textiles, these children produced no original songs or instrumental music of their own, but their music activities were nevertheless creative. Their song interpretation became beautiful, and in an interpretative sense was truly creative, as

were their rhythmic accompaniments with instruments to songs and dramatizations.

MUSIC FOR EVERY CHILD

How may creative music contribute to child development, and how can it be used to enrich the environment of every-day life? In the foregoing accounts of music activities, child development and richer social living have to a degree been evidenced. In Pasadena we believe that many problems in mental, physical, social, and emotional adjustment may be solved almost miraculously through music, provided music opportunity in the classroom is rich enough to take care of individual differences.

Music that really functions in child life and enriches living is music not dependent upon some imposed leadership, but music that springs from within; music that belongs not to the gifted few but to *every* child; music that is simple and beautiful, within the child's understanding; music in which he has the ability to participate joyously and independently. We therefore provide opportunity in each classroom for *every child* to sing,

play, compose, write, read, dramatize, dance, and appreciate music. The child who can not sing in tune and who has generally been called unmusical, is not necessarily so at all. In fact some non-singers have evidenced talent bordering on genius when given opportunity to express themselves through music other than with the voice.

The possibilities in creative music with children of any age are almost unlimited, but their success is largely dependent upon having a variety of music materials in the classroom in addition to a single book of songs in the desk. Materials such as have been mentioned in this article and many others should be available in every classroom, on a table ready for immediate use, so that *every* child may take music into his own hands, soar to heights of which he is individually capable, and through teacher guidance arrive at an appreciation of beauty in his own creations as well as of masterpieces of music which are a part of our culture. Then only can music completely serve the growth needs of every child.



Art Is Life

"Art is creativeness. It is not just a product of clay and canvas; it is dancing, rhythmic living, a laugh, strength of control, swiftness of action, an unwritten poem, a song without words—it is Life," says Wanda Penn in her article, "Helping God's Chilluns to Use Their Wings," published in the June, 1938, issue of *The Texas Outlook*. From the Texas Course of Study Miss Penn quotes some practical suggestions for teaching art. Teach a child:

To set a table and keep his things put away.

To recognize home furnishings and decorations for different rooms. They may learn wall paper designs and elementary furniture groupings.

To disapprove anything that will mar a public building or its grounds.

To observe types and shapes of vehicles used in transportation and the art used in their designs. Note the differences in those vehicles designed for family and those for commercial uses, and why.

To notice show windows and the form and shaping of advertisements.

To arrange flowers as to color, size and shape, and to select the container as carefully as he does the flowers.

To select attractive gift wrappings.

To know personal color charts and styles as to type.

To notice hair arrangements and, of course, cleanliness.

To place objects on tables and mantels so that they will balance in form and harmonize in color.

To develop an artistic voice by making public announcements.

To choose a good imitation when the price of the original is prohibitive.

Creative Writing with Primary Children

EVA GILDEA AND ELLEN DRISCOLL

I'M IN THE MOOD

I'm in the mood for poesy,
Yet I don't know what to say,
I'll have to think of something,
For I've nothing to do today.

Shall I write about the earth and sea?
Or about the bright blue sky?
Oh! There goes the recess bell,
When I come in I'll try.

When I see what I have written
There's just one thing I can say;
The reason I wrote a poem
Is 'cause I felt like it today.

—JUDY, age 10

TO BE 'in the mood for poesy' and to give that creative feeling expression is a real joy of childhood." Children experience many real and imaginative ideas which they delight in expressing for their own satisfaction, as well as giving others joy. Fortunately classrooms are increasingly extending a social environment where many and varied experiences give opportunities to children to discuss their interests. We find individuals and groups compelled by an inner urge to express some thought or emotion. We find children joyous in their desire to have others feel and appreciate what they wish to say. To attain this desire children search and experiment with words and phrases that will make them recapture the mood and allow them to relive their experiences.

To guide this creative expression teachers provide many vivid, meaningful experiences; they read a variety of poetry to children for their delight. Fanciful, lyrical, humorous, and narrative verse, rhymed, unrhymed, and free verse patterns help to contribute to the children's ideas of poetry.

In primary grades where children have experiences with birds, insects, snakes and

"Creative writing with primary children is a broad experience. It reflects the life of the whole child," rather than bits of experiences. This statement is illustrated with numerous examples from children's creative writing in this article by Mrs. Gildea, teacher and supervisor of the Piedmont schools, and Miss Driscoll, principal of the Havens School, Piedmont, California.

other like forms, we find them building creative language with their minds and voices. Verse, stories, and plays are results of a rich living.

Six-year-olds recorded the following verse after a vivid field trip:

The little snake lives in a tiny little house.
The little snake says, "Ss Sss."

He crawls on the ground, eats a little bug,
And then goes back to the little hole he dug.

Another group of six-year-olds, observing blue jays feasting on acorns, spontaneously created this short verse in their dramatic play:

"Eat acorns," said the blue jay,
"Acorns, acorns, acorns
"My what a feed!
"Just what we need,
"Acorns, acorns, acorns."

A group of kindergarten children recorded their observations directly and produced somewhat an Homeric quality in these creative sound sensations:

Ssss, sh, went the leaves,
Ssss, sh, sh, sh.
Big yellow, red, dry leaves on the earth.

Another child in walking through the leaves remarked:

Screech, screech, swish, swish,
Dry, gray green leaves.

Children of this age give us evidence that exact observation and rhythmic response can develop early in creative language:

Little brook, little brook,
Let me look in you
You are so pretty
Green, black, and blue.

Marian, a five-and-one-half-year-old, expressed her reaction during a walk through a shaded park which shelters a brook:

Flowers growing in the earth,
Growing, growing, growing,
Pretty brown whispering brook
Flowing, flowing, flowing.

Unconscious rhyming is often present in everyday speech of children. An observing teacher noted and contributed this:

I went to the farm
To my Grandfather's one day,
I had lots of fun,
Playing in the hay.

Betty Jean, wearing a new dress for the first time, proudly explained:

I have a red dress
Trimmed in blue
And all over it
Are animals running through.

Teachers in the primary grades who encourage a feeling of awe and wonder in the world of nature found that children to whom the world is still new, and wonderful, expressed poetic thoughts readily. Some of their remarkable expressions tax the credulity of their elders, as for example, a seven-year-old boy's idea regarding a beautiful full moon:

The moon is golden bright
Like a new cooper penny,
Maybe it is in the pocket of the night
And shines through.

Other observations:

The moon is a fountain
That flings silvery spray around us
The wind is a whistling man
Blowing down leaves from trees

He makes them dance and play
To his happy melodies.

Third grade children thought rain was like this:

Rain looks like long silver needles,
And they have golden tips
When the sun shines.
Sometimes they are crystal lances
Glistening in the light.

A child, looking out after a downpour of rain observed the sun suddenly appear, spontaneously contributed this surprising picture:

After the rain is over
The wide skies have a glistening look.

The following compact word pictures about nature wherein fancy is present were also created by a third grade group:

Fog to me is a crystal cloud
That the airy wind has blown down.

Clouds are foaming white billows
For me to sail on the golden moon.

Fog wears a coat of white,
A bonnet of blue with silver;
But when she wishes it sunny,
She puts on her cloak of magic.

Buddy, Patricia, and Edmund worked in a small group and produced "Star Parents" for the class:

The sun is mother of stars,
She tucks them in creamy white clouds,
For their radiant twinkling.
The moon is the father of stars,
Who wakes them from beds of clouds
To light the angel's way.

The pupils in the Piedmont Schools are fortunate in having the constant encouragement and support of their superintendent, Mr. Harry W. Jones, in fostering a social environment and providing a background of poetry. Long ago Mr. Jones foresaw the need of poetry appreciation. For the past fifteen years the children have had acquaintance with a great deal of poetry and other forms of literature through the guidance of Millis Caverly, teacher of drama and poetry. The

pupils, too, have many opportunities for excursions into a nearby park which shelters a wild flower sanctuary and bird life. The experiences they have result in a great variety of creative writing during various seasons.

Some of the seasonal verse follows. A high third grade wrote this biographical group verse:

Up in the Forests of Redwoods
Where the shady trees stand high
And the ferns grow sweet and tall
Where tree tops swing, and the winds sing
I heard the squirrels play and run
But I just stood there quietly
For there was I with trees to see
And all their sweet smell inside of me.

In the following seven-year-old's creative bit, we find imagination suggesting the "why" in nature:

The wind and the sun are painting the leaves
The sun puts on the color and the wind spreads it.

Betty Mary, who is eight, peering deep into a sunlit fern-covered glade wrote in her field trip diary:

Ferns, ferns, beautiful ferns
I know the sunlight weaves
A pattern in your leaves, to make you shine
And the rain gives you a drink.

Sensitivity to sound and motion is present in this primary child's verse:

Oh! Brook, your voice is softly heard
Your voice is clear as singing birds
Oh, Brook, so careless and so free
Flow onward, Brook, down to the sea.

Dick found a reason for having sky and a moon when he told us that:

The sky is for stars
Which sparkle in the night
And for the moon to throw
Its gleaming light
Upon the splashing ocean clear.

Not only are elements of fancy, rhyme, rhythm and imagination found in children's creative writing but often we find thought

even in primary grades, superceding rhyme and rhythm.

Robert, age nine, wrote:

Autumn is the beautiful ideal of the sunflower,
Its leaves fallen to the ground,
Colored with all the world.

The teacher asked, "Robert, what do you mean by this word picture?"

Robert explained: "Why, don't you know how beautiful the sunflower is even when its leaves have fallen down? Well, autumn is like the beauty of all the sunflowers."

"Yes, Robert, I understand that, but why do you say, 'colored with all the world'?"

Robert responded, "Well when I'm up north I see colors in the autumn that belong to the north. When I'm down south I see that autumn has its own colors there, so autumn takes the colors of whatever part of the world it is in. It's colored with all the world."

Buddy, age eight and one half, who went duck-hunting with his father, on returning, wrote vigorously, and with unhampered imagination and clear observation:

Over the windswept meadows
The looming mountains rise
Like the road to dreamland
Against the light blue skies.

A meeting of childhood and spring resulted in a third grade group producing these lovely lilting, melodies:

Yellow colored daffodils
Green grass covering all the hills
Songs of birds flying high
Now and then a butterfly.
Pussy willows in the brook
Nodding everywhere you look
Joy comes out of everything
Children glad to greet the Spring.

IN THE PARK

The blue jay sings
While the morning rings
And the creeks go trickling
Down their way,
Where bees go buzzing by.

The robin sings,
While the morning rings
With the tinkling brook.

He sings of trees,
Of climbing brush,
Of smell of breeze,
And whispering winds.

To children who have not been forced to accept conventional adult standards of language, unrhymed rhythms are natural poetry.

Ocean, ocean, I love to hear your breakers
Rumble in upon your foam covered rocks
Like a cloud, you come up on the shore,
You're snowy white, with beautiful fishes, at
your side
You mother and protect a world of creatures
With your rumbling.

Patricia, age eight and one half, who is the essence of grace and imagination, writes many poems. To her rhyme comes naturally without strain, or effort; as a result she attains in her verse rhythm and beauty. This one she calls "Riding":

I like to ride
With the wind howling at my side.
He brings me odors
Of road side flowers,
And many a tree bends over me
To gladden my long hours.

Nine-year-old Peter attained a clear rhythmic note in the following brief lullaby:

Sleep well, little kitten,
I want you to rest,
I want you to sleep
Like a bird in its nest.
Dream, dream, little kitten,
Of fountains of cream,
Sleep, sleep, little kitten,
And purr as you dream.

Patricia, who contributed "Riding," gives us a freshness of expression in this word picture:

SKY QUEEN

She dons a sky-blue bonnet
A pin of sunny gold
But in the night
When all is quiet

Her dress is black
With silver streaming.

In this seasonal verse Donald, age six and one half, contributed his bit that later produced a song with pensive mood, to a group of first grade children:

Leaves are falling
Trees are dying
Trees are dying
They are going to sleep.

Leaves are falling
Brown and red
Winter is coming
Winter is coming soon.

Creative writing with primary children is a broad experience. It reflects the life of the whole child, rather than bits of their imagination, emotion, feeling for rhythm and observation in isolated units. Children reflect their whole personality in their verses. Personality portraiture is often present. Eight-and-one-half-year old Fredrica, who possesses a sensitiveness for the welfare and happiness of all her classmates, and a sense of responsibility for their welfare far beyond her few years, wrote:

RAINBOW AND I

I'd like to walk on the rainbow bridge
Up in the lonely sky
I'd feel the power of all the world alone
I'd have the gardens spring up fresh with dew
I'd have the robin red breast sing its song to
you
I'd have the rain shower the earth with golden
drops
I'd have peace and happiness in all the world.

Jimmy who constantly bids for recognition said:

I went to the circus
The animals to see,
The lion walked into the ring,
He bowed and looked at me.

In emulation of Nell Curtis and her beautiful "Ode to Thanksgiving," children in our primary grades were given the opportunity to tell why they were thankful. The following are their contributions, each re

flecting the personality of the creator. Georgianna wrote:

Let us give thanks for the lovely colors
That the sky gives us
And for the beautiful sunset
That glows at evening time.

Appreciative Richard C. wrote a direct simple statement:

I am thankful for the beautiful view
That I may gaze upon each day.

Sensitive, restless, stimulating Barbara, thanked:

The night
That sends its darkness
And takes away the light
To bring us sleep.

Joy, whose eye and ear are attuned to nature and who possesses an inward life, wrote:

I am thankful for the lilac trees
For sheltering a robin red breast
That sings to me sweetly
At break of day.

Marilyn has many things to be thankful for:

We can be thankful for this world,
For the rain that sheds upon us a gentle coolness.
We can be thankful for snow-covered mountains,
For fields that pasture sheep.
We can be thankful for birds and butterflies
And for sunset skies.

Then, as a summary, she added a postscript:

Oh, let's be thankful for everything in the world.

Teachers who read children's verses are often and duly concerned with pedagogy of creative writing with children. The following are suggestions which were contributed by teachers who have enjoyed creative writing with young children. The contributions varied with the personality of the teachers. No two (and rightly so) approached the work in the same way. The writers, too, have used a number of these suggestions and have found them very helpful:

Provide first-hand experiences; give children guidance into developing a clearer observation, and then just let them write.

Create an urge in children to say something—something they alone feel and have to share with others.

Be sympathetic with children's spontaneous sincere endeavor regardless of how they vary from adult standards of form.

I wait for the inspirational moment. I avoid any standardized method of approach.

We create through group effort. Stories written in reading readiness experiences are our first beginnings. We continue this approach for a long time.

We don't try to learn to write poetry, we just write. We take time out for free discussions in creative thinking.¹

Just let children say what they feel inside; let them say what it means to them only, and you'll get creative work.

I get children to speak creatively merely by developing a love for poetry, by reading a great variety of poems as to form and content.

Print poems on charts—a great many of them, each having a different form and idea, so children develop their own ideas as to what constitutes poetry and you'll get verse from any group.

We use every possible means to develop a feeling for rhythm; we call the attention of others, whenever we see rhythm present, such as in play, dance, songs, music, radio, music appreciation, writing, swaying of trees, flight of birds, etc.

I love poetry myself; I enjoy reading it to the children. Sometimes I pretend I can't find one to suit the occasion and ask them to write one for me, and they do.

We try always to be unafraid and unrestrained in responding to the beauty and environment about us.

I am patient, watchful and appreciative of any unusual expression and let the children subtly feel my attitude. I get their confidence and soon their thoughts and we have creative writing.

¹ Many verses included in this article are the result of these creative discussions.



Photographs by Kathleen Dowgan

In the Bird Sanctuary



There are, then, as many approaches to creative writing as there are teachers guiding it, and children who participate. Possibly the best summary in method to creative writing with children can be found in Gilbran's *The Prophet*.

No man can reveal to you aught but that which already lies half asleep in the dawning of your knowledge.

The Teacher who walks in the shadows of the temple, among his followers, gives not of his wisdom but rather his faith and his lovingness. If he is indeed wise he does not bid you enter the house of wisdom, but rather leads you to the threshold of your own mind.

Again:

Your children are not your children. They are the sons and daughters of life's longing for itself.

They come through you but not from you.

And though they are with you yet they belong not to you.

You may give them your love but not your thoughts.

You may house their bodies but not their souls.

For their souls dwell in the house of Tomorrow which you cannot visit, not even in your dreams.

You may strive to be like them, but seek not to make them like you. For life goes not backward nor tarries with yesterday.



Creating verse and songs while experiencing nature first hand

Industrial Arts and Child Development

LOUISA HAVEN LAWTON

JOHN W. STUDEBAKER, United States Commissioner of Education, in his comment upon American education during the past year and in his predictions for the coming year, said, "Elementary school educators in 1939 will continue their efforts to make educational programs vital to boys and girls by relating schoolwork as closely as possible to community-life experience." This statement expresses a definite conviction that the approach through *life activities* must become generally accepted if education in our country is to function as it should.

In this "community-life experience" type of education, "the industrial arts underlie the activity curriculum as they do the activities of life."¹ This point of view has been accepted by a number of large city systems and by dozens of individual schools which have long since passed the experimental stage. It is our feeling that such schools are meeting the needs of both children and community in a superior way. The children have the opportunity to develop naturally and with satisfaction to themselves because they share in planning the work to be done; they help make much of the equipment needed; they help plan and set up the activity rooms they work in and, because of the flexibility of the daily schedule, they have time to accomplish desired results.

Also, in a "community-life experience" type of education, the school community, because of the children's interests, is drawn into all enterprises undertaken, and learns to contribute generously. School-initiated industrial arts activities based upon school and community needs will always draw forth the best help the community can command—help

Whether industrial arts activities are stimulated by happenings in the past or by here-and-now events, they have much to contribute to child development. Miss Lawton is director of the Susan Fenimore Cooper Foundation and the St. Christina School, Coopers-town, New York.

which is translated into expert advice, hard work, and a complete sharing of superior ability wherever found. We shall enlarge upon this later.

MAKING USE OF HISTORY

Of course, not all activities are based upon community needs. This is only a part of the work of understanding and making use of the environment. Some schools base their activity curriculum upon certain periods in history, requiring each grade to study one period. Here is an account of a sixth grade's experiences during their study of Egypt.

After locating Egypt on the map, the teacher, sharing a long-time enthusiasm for archaeological research, began reading stories about early Egyptian life during the required rest hour. Within a few days Egypt became a vital and engrossing something-to-know about instead of so-much-geography-to-be-learned.

To develop a background, all history, geography, English, and free periods were used to review the sweep of history from primitive man on to the Egypt of 1000 B.C. Source materials were collected, methods of research discussed, study groups formed, and the activity room put into shape. To some this last detail was the most important. Tools were sharpened, wood stocks sorted, benches oiled and adjusted, for this group had

¹ Quoted from *Curriculum Making in an Elementary School*. By the staff of the Lincoln School, Teachers College, Columbia University, New York: Ginn and Company, 1928.

had several years in an activity school and they knew what could happen.

The group studying architecture made sketches and colored them. Paintings of mummies, the Book of the Dead, the Pyramids, the Nile—all phases of Egyptian life were made by both boys and girls. Later the boys chose to make an Egyptian boat, weapons, ancient hoes, ploughs, and even a shadoof. As soon as things made began to accumulate, a play was suggested as a natural way to use everything. A brief description of the play will show the kinds of industrial arts activities which grew out of this study of Egypt.

The more literary-minded wrote the first act rather quickly; the cast chose itself, literally, and acted out the first scene in the front of the room.

An avalanche of friendly, constructive criticism was hurled at the characters, and from that moment a critical awareness of performance values began to develop. Words were translated into appropriate action on the spot.

Meanwhile, shop work on properties was started and carried on every spare moment of the day. The tin helmets (for the soldiers), spears and short swords were made first, of course. Then a crown of copper was made for the king. The captain of the guard made a large oval copper medal with a raised scarab design on it. This highly polished ornament was worn proudly about his neck, in school and out. Those boys lived their parts daily. They were as anxious that their costumes be correct as were the queen and her court ladies. Their marching and salutes were impeccable.

The plot of the play was simple, designed to show significant episodes in the lives of all classes. The play opened with men and boys working on a farm, using the old-time wooden ploughs, hoes, and mallets which they had made in shop. The next act portrayed the brutality of the tax collector with his Nubian giants beating the poor farmers for not producing enough grain. The next was a colorful market scene where vegetables, fish, parchment, jewelry, tools and movable toys were sold to all classes from peasant to great lord, each article made by different children.

Last of all, of course, was the throne scene. Here was the queen awaiting the return of the king; then his triumphal entry with his guards

and the chanting of the chorus of victory to the accompaniment of real harpe.

For this last act a huge wooden platform was made. Eight-foot panels of plywood were painted in gorgeous colors and placed behind the throne. Cut-out panels showing columns with lotus motive capitals were painted and set in front of the throne. Most significant of all, perhaps, was a map of the Nile Valley done in color on muslin (stretched on a frame six by eight feet) with sketches showing water buffalo, alligators, grain crops, cotton raising, ostriches, camel transportation, the Cataracts, the Pyramids and the Sphinx. This map was designed and painted by one ten-year-old girl who worked on it over a period of three months where the whole class could see and enjoy it as it developed.

Stimulated by this creative achievement, other girls in the group designed a six-inch border using the bud and full blossom of the lotus in repeat. Some one hundred and forty-four units of the design were cut out of colored muslin and appliqued to the border strip. A long-time activity, but the effect was stunning, and the map is a cherished possession to this day.

Twenty-four children were engaged actively, happily, and purposefully for three months absorbing information, using information creatively, learning excellent research techniques, and dramatizing their own ideas. They created and made thirty-seven costumes, ranging from simple peasant effects to the royal robes of the king and queen.

They also made all stage properties and sets for eight scenes, in three long acts. By the excellence of their work they created an atmosphere of *reality* at the time of the performance which made it outstanding in quality. Throughout the whole period of this study, each child contributed his best efforts to the success of the group enterprise.

A check of the industrial arts processes and techniques learned showed woodwork of a high order in spears, daggers, and short swords; big construction work in building the throne platform, the frame for the wall map, and the peasant's hut; new skills acquired in shaping and soldering the tin helmets and in learning to hammer and file

copper into spear points; for one boy, an unusual experience in advanced copper work in making the medallion. Sawing out intricate shapes for the column capitals was an activity also requiring considerable skill. The costumes were planned, fitted, and made by the girls who worked mostly at home on their own sewing machines. The gorgeously colored collars and belts worn by the ladies-in-waiting were made of muslin and decorated in class. Both boys and girls worked on the hut and platform which were the largest parts of the stage set.

Values not measurable by things seen emerged at all times. Qualities of leadership developed steadily—the shyest girl was chosen queen and the most bashful girl carried out the part of the raging captive king in clanking chains, as no one dreamed she could. Active, fertile-minded people were “all over everybody” as several children said, but how they helped to pull the action together. Incidentally, much of the action and many speeches were developed during rehearsals. The teacher, acting as scribe, could not keep up with the rapid development of the lines. Searching criticism weeded out discrepancies as those not actually on the stage acted as audience and critics.

From the point of view of child development, interest was sustained, attitudes improved, creative abilities stimulated, and skills increased. A fine spirit of unity of purpose permeated the whole study. In other words, each week showed an advance in emotional control, developing maturity of intelligence, and real achievement. Every effort that was made during this work demonstrated the place and function of industrial arts in the curriculum.

MAKING USE OF THE ENVIRONMENT

The haphazard planning of industrial arts programs is, of course, not to be tolerated. Continuity of development through experiencing must be sustained. With the great

sweep of history as a background, with all of the processes and developments of the world of science and industry to choose from, a pertinent query arises. How is the “regular” teacher sure that the activity chosen is wise, full of possibilities for wholesome child development, and really suitable for her group?

Certain criteria must be set up which will help prevent unwise selection. Such criteria must be psychologically and educationally sound.

Is the activity *real*? Is it within the scope of the learners’ ability and interest? Is it a natural outcome of the line of work pursued?

Is it fundamentally necessary to the development of the whole child? (Not just a matter of enthusiastic stimulation?)

Does it provide adequate stimulus for thoughtful research? Does it require the learning of advanced skills in techniques, the use of tools and materials?

Will desirable habits of work and attitudes of courtesy and consideration for others grow out of this experience?

Is the activity closely related to the child’s own living, or the group’s learning situation? Does it stimulate critical inquiry and develop initiative?

Is there opportunity for the consultation of experts in the field in one’s own community?

We must remember also that the “purpose of progressive education is to liberate intelligence” and that intelligence is liberated through experiencing while learning. The important part that industrial and fine arts play in the curriculum of a modern school seems amply justifiable from the point of view of this development of the whole child. The development of children—alert, sensitive to situations and their implications who, because living happily and wholesomely while they learn, know how to think through a problem, how to attack it, and how to acquire the skills and perseverance necessary to work out a solution—this is the goal that

alert elementary teachers are endeavoring to reach. They know that a healthy child, socially minded, willing to share ideas, skills, and effort with others; emotionally stable, intelligent, and creative, is worth all the effort, expense, and thought of the best of us in this best of all professions—teaching.

To the criteria cited above, however, should be added the use of the environment to enrich children's living while they are learning.

Trips to museums and points of interest in the neighborhood are common-place experiences to most children, but historical data, interpreted through industrial arts activities to make what they see become a vital part of learning, is not so common. Such interpretation requires research. The subject-matter content is endless; so endless that it must be controlled and made to contribute to the educational end in view for the particular group at hand. Research should be the basis for creative expression as well as for information. Geography, history, arithmetic, reading, spelling, and language are used to make such learning meaningful, and not as ends in themselves.

Historically, almost every state in the Union has a rich heritage to offer its children. Ohio has its marvelous Mound Builders; Kentucky its "dark and bloody ground"; New York, New Jersey, Pennsylvania, New England, their Revolutionary background. The West has its development of agriculture on a huge scale, and so on. It is the story of overcoming the wilderness, of the development of great industries through science and invention, of the contribution of the study of natural resources and how man has changed raw materials into products which meet his needs and desires that is the significant factor in the growth of the child.

Developing a School Museum. Since Indians occupied each section of the country in the old days, the immediate environment of the school itself often supplies the op-

portunity for thrilling experiences. One does not forget the picture of a boy coming to the activity room, surrounded by clamoring companions, carefully carrying a fine example of an Indian hoe which he and his father had dug up in a cave on the bank of a river where they had camped over the week-end. Right then and there the whole class learned about archaeological research, what makes a specimen a "museum piece," and something about the Indian and early pioneer history of their county. This one "find" motivated a frantic search of attics, chests, and trunks for old land deeds, diaries, and relics of all kinds, and eventually lead into the development of a school museum in which the whole community shared. The result was the unearthing of treasures long forgotten, and the recreating in story and poems of the whole vivid early history of that state.

Building a Bridge. In a Southern community, someone suggested the need for a bridge to span a creek bed so that the townspeople, as well as the school, could enjoy the wooded hillside beyond. This work was undertaken by a group of thirty-six boys and girls in the fifth and sixth grades. It meant less research than usual, but a wonderful opportunity for them to discover a need for mathematics in planning the bridge, figuring thickness of the stringers to stand the weight, and a study of the principle of stresses and strains. Enough mechanical drawing had to be learned to make working plans for the structural part of the bridge. Specifications for ordering lumber, sand, and cement occupied a number of class periods, and the girl who was least interested in mathematics as such, proved efficient and accurate in these calculations.

C.C.C. boys in the community had been building bridges over creeks for several years; these structures were studied earnestly by several of the boys and much lively discussion developed over the reports from this group. This phase also led to considerable

library activity to discover books and magazine articles describing great bridges built in America and abroad. Consulting parents and friends technically able to assist with advice was a new approach in this community, but it met with an enthusiastic response.

Without going into the details of the actual building of this community project, the outcome may be summarized as follows:

Three months were spent in healthful out-of-door work on a large scale; advanced tool skills were learned; techniques of handling heavy lumber were developed, thereby employing principles of the lever, pulleys, and snubbing. Satisfaction derived from skills learned and work achieved developed increasing purposefulness, perseverance, and eager effort. Best of all, perhaps, a large group of elementary children learned to work happily together on a long-time enterprise and developed attitudes of helpfulness, individual restraint, cooperativeness, and group control. When the bridge was examined by an engineer, pronounced safe and well-built, the satisfaction of the children knew no bounds.

Making School Gardens. School gardens also provide the necessary motive for industrial arts activity. A cold frame is built in January or February. Science and physics help in the study of the climate, soil, rainfall, and moisture before the planting season begins. The garden is laid out in working drawings made to scale; plots are allotted; the advantages of different plants and vegetables are studied; stakes, dibbles, and tool shed are made, all in advance of the time needed.

There is a mental preparation in all this industrial arts activity which develops the attitude of steadfastness so necessary for such a long-term project. Often an irrigation system is necessary to make a successful garden, thereby requiring further cooperation.

Building a Skating Rink. A winter community activity may be the building of an out-of-door skating rink if you live in the northern tier of states. This is a simple project, yet one in which all can share. Boards laid edge up with cleated joints and supporting iron stakes driven into the ground, start the work. The next step is shoveling a snowbank all around the rink then freezing it by spraying with a hose until a thick layer of ice coats the ground. Flooding the rink on a still, cold night gives depth and the smooth ice surface desired. Making snow shovels, ploughs, and scrapers complete the equipment for the care of the rink. In such a neighborhood enterprise, children learn to plan and *work with their parents*, to share interests and efforts, and to contribute to the well-being and pleasure of the community.

Granting that few communities need either a bridge or a skating rink, the point to be stressed is the establishment of such friendly relations between the school and the community that needs, interests, and resources will be analyzed for their educational significance, and utilized to the full.

A truly social environment is as essential in child development as is good heredity. Public welfare has been a matter of concern for several generations now, but the use of community resources for the children of that community must be stressed if we expect the school to function for the best interests of the whole child.

If, as Dr. Bode says, "cultured people *fall back* when deprived of lively and stimulating social contacts," how can children growing up in an indifferent or unsuitable environment, deprived of the opportunity to learn by doing, *go forward*?



Photograph by Wilbur Seide

Playing to Music

L. LUCILE EMERSON AND MARY MCKEE

WHEN the outdoor play period is over and wraps are hung away in lockers, the nursery-school children gather at the feet of the teacher, who is seated in a low chair at one end of the sunny playroom. Faces are lifted eagerly, bodies are attentive, for it is time to play to music.

A child is asked to choose from the familiar repertoire what the group shall do. The choice may involve dramatization of a nursery rhyme, the following of a rhythm pattern which one of the children beats on the drum, or an abstract movement such as bouncing, swinging, or curling up and stretching tall. As the accompaniment starts, the children move, expressing their own ideas but letting the music tell them when to move quickly or slowly, lightly or heavily. After the children have made several choices, something new to play to music is introduced.

EXPRESSION THROUGH MOVEMENT

In planning this part of the program, the

"Through early training and guidance the young child may acquire the essentials of good movement." How these essentials may be developed is described by Miss Emerson, director of the nursery school, and Miss McKee, instructor in physical training for women, at the University of Texas.

teacher keeps in mind the primary objectives of the whole nursery school program, namely, those which aid in the cultural and physical development of the young child. Specifically, she attempts to lay the foundation for expression through movement and for appreciation of music, at the same time aiding in the child's physical development. The activity period is guided by her knowledge that young children move constantly, that they love repetitious movement, and that in their free play they often move in rhythmic patterns.

Care is taken that the period of concen-

tration does not exceed the span of attention of the members of the group. The children are divided into age or ability groups. While one group is playing to music, the other group is listening to a story in another room. This room should be far enough away that the children are not distracted by the music.

Each child is encouraged to take part. Although he is never forced to do so, there is seldom anyone who does not willingly take his place as a contributing and active member. If the project is carried on in the form of a game, with the group trying to know exactly what the music is saying, there is little trouble in holding interest. The inattentive child who disturbs is withdrawn until he desires to cooperate with the group. A child who is withdrawn for willful inattention rarely gives trouble in the same way again.

Activities exhibited during the preceding play period are frequently used as the basis for ideas of movement. Imitation of the sounds of the nursery school clock was the basis for an interesting study in tempo and intensity. The movements of the grandfather clock's pendulum were indicated by strong, slow arm swings; those of the middle-sized clock were portrayed by swings of medium intensity and tempo; and those of the tiny clock, by very rapid movements of the hands. The first accompaniment used was the speaking of the clock-sound, "tick-tock." The heavy drum beats soon came to be the sounds of the grandfather clock; quicker beats on a wooden block, the middle-sized clock; and the tapping on a small bell or triangle, the tiny clock. At times only one instrument was used. A child chosen to act as accompanist indicated by his tempo and intensity which of the clocks the group should represent. The nursery school accompanist wrote an attractive musical accompaniment, which was used interchangeably with the percussion accompaniments.

INDIVIDUAL EXPRESSION

Believing with Elizabeth Waterman,¹ that every child has a capacity for creative thinking, and realizing that the preschool period is the time to recognize this fact, the rhythm teacher encourages individual expression rather than imitation in movement. Hence, lessons in tap, acrobatic, toe, and ballet dancing, which place a terrific strain on the young child with his slow coordinations and short span of attention, are avoided. In these activities, which the eight- or nine-year-old enjoys, the young child's entire effort is spent in forcing his body into steps and techniques unnatural to him, and his performance becomes mechanical without recognition of tempo, rhythm, phrasing, intensity, or quality of movement. Certainly these are quite as essential for good dance movement as are steps and techniques. In the nursery school no attempt is made to teach techniques. Through the medium of familiar things, the child acquires the ability to hear music and to translate into action suitable to his age the changes in phrasing, intensity, tempo, and rhythm.

Even the young child can recognize short and simple phrases. These can be accompanied by such activities as walking and stopping at the end of the phrase. Patterns such as hop-hop-step or jump-jump-clap lead to a feeling for phrasing.

Any bodily movement which the child performs with ease may be used for studies in intensity. Quality or intensity of movement may be given by stamping for heavy notes, marching for notes of medium intensity, and tip-toeing or walking softly for light notes of the piano or for drum beats. Movements of the hands may range from very light moving to strong clapping for indicating degrees of intensity.

¹ See Miss Waterman's articles, "The Nature and Function of Rhythm in a Physical Education Program," *Childhood Education*, March, 1937, 13: 307-310; and "Modern Education and Dancing Schools," *Childhood Education*, February, 1936, 12: 206-212.

The simplest response to change of tempo is the walking step carried into the run, or vice-versa, according to the accompaniment. The story of the little pony leaving the stable in the morning with a fast trot and returning slowly at night, when he is tired, is an example of dramatizing the change in tempo.

When the child moves through space, he is not expected to follow as difficult rhythms as he can clap or beat with his hands. His problems of balance and coordination must be kept in mind. The continuous uneven rhythm of the skip is the same as that of the gallop or the slide. The skip, however, is much more difficult for the child to master, because it involves a shift of balance or transference of weight from one side of the body to the other. He may experience the uneven rhythm of the slide before he can coordinate well enough to skip.

Simple rhythm patterns may be reproduced by the child. Two slow hand claps followed by three fast claps is a favorite. This can also be taken with nods of the head. Variation in clapping of patterns may be gained by placing the hands overhead, to one side, back of the body, or by patting the hands on the knees. Tambourines, sticks, or other instruments may be used. At times the children beat whatever pattern the music suggests to them. Most often they strike only the accented beat of the music, but sometimes they pick up the rhythm emphasized by the music.

Variations in rhythm patterns may be introduced by choosing simple songs which illustrate the desired rhythm. When allowed to play drummer, by marching ahead of the parade, the children evolve surprisingly intricate drum patterns. The hands move with much more ease than the feet.

THINGS TO PLAY TO MUSIC

Inspiration for things to play to music can be found in the free play activities or group experiences. After the group had visited the new university clock tower, it was logical

that the days' songs, stories, and playing to music centered around the clock. A child going up and down stairs suggested a rhythm pattern that all the children enjoyed. Songs sung during the music hour and stories told to the children serve as themes for interpretive movement. Humpty-Dumpty falling from the wall is a daily favorite, and even the youngest child takes his turn at being the hapless Humpty or one of the strong king's horses and men.

A simple little song about circus clowns brings a response in somersaults and other clownish antics. Simple singing games which call for no definite organization such as "Polly Perkins," "Follow the Leader," and "Rolling the Ball," are usable. Words describing the action help the child to stay with the music. These words are sung by the teacher and as many of the children as wish to sing. The accompaniment is kept very simple and within range of the child's voice.

At this highly imitative age, it is natural that, when the child is free to carry out his own ideas in movement, he will swoop like an airplane, speed like his father's automobile, hop like his pet rabbit; in other words, he will imitate movements which come within his own experience. He is interested, however, in abstract movement as well as dramatic and imitative movement. Exploring his own range of movement seems to hold a fascination for him. Turning, twisting, stretching, bending, moving forward, backward, or in any direction in space, offer possibilities which interest him. Such a simple pattern as one which follows was a frequent request of the group:

We curl up like a ball,
We stretch up tall, tall,
We bend low, bend low,
Then round and round and round we go.

In planning the piano or instrumental accompaniment for small children who are moving, it should be kept in mind that simplicity and clearness of playing rather than

technique are important. It is necessary to play slowly when the child is doing big movements such as bending, swaying, and stretching, and to follow his speed when he is traveling through space and his balance and transference of weight are concerned, as in running, skipping, sliding, and jumping.

At home the parent who is willing to give a little time and thought to the matter may start the rhythmic experiences of the child. The understanding mother who has some initiative and imagination may give her child some of the same special opportunities that the child in the nursery school gets from his group experience. The drum on the Christmas tree, which is often only an instrument of torture to the adult and a noise making object to the child, may be made to speak softly or loudly, quickly or slowly. In the hands of an adult it may tell the child to move in even, slow rhythm, or fast, uneven rhythm. If it is impossible to give the child piano accompaniment, the singing voice may serve as a substitute. Radio music may make

the background for the clapping of rhythm patterns, or for swinging, turning, and similar movements. Sticks, bells, tambourines, or gongs may be used to accompany available music.

Mr. J. L. Scott of the department of education, University of Pennsylvania, says in speaking of the musical education of the young child:

As he runs, gallops, and so forth to music or imitates the rhythmic movements of his toys, he can and should acquire the feeling for phrases and note values which are to be presented to him later as symbols of music to be expressed, the same as he learns to talk and know the meaning of words long before he knows the symbol for them or attempts to read them.²

Likewise, through early training and guidance the young child may acquire the essentials of good movement. He may also acquire the foundations for creative thinking and the ability to express his ideas in an individual manner.

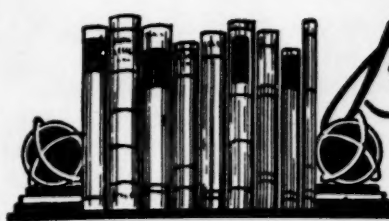
² *Etude*, May, 1932.



Everyman's Art

WHAT I mean by art, then, is not the affair of a few but of everybody. It is order, tidiness, the right way of doing things, and the right way of making things. . . . It is a question of pleasant railway stations, of street cleaning, of controlling advertisements, of making our houses fit for sane people to live in and of cooking meals fit for healthy people to eat.—Quoted from *School Arts*, June, 1938.

Editor, ALICE TEMPLE



Book... REVIEWS

CROOKED PERSONALITIES IN CHILDHOOD AND AFTER. By Raymond B. Cattell. New York: D. Appleton-Century Company, 1938. Pp. xi + 215. \$2.00.

One wonders why this book was written. The author says in his preface that his aim is "to provide a comprehensive and up-to-date picture of the current psychological methods of treatment of nervous and difficult children and to do so in such a way as to bring out the underlying principles of psychotherapy." Just why still another book definitely addressed to the laity should undertake to bring out the "underlying principles of psychotherapy" is not clear. The account of Freud's theory and that of his two chief schismatists, though much less distorted than many similar attempts, is still cold and didactic. No hint is given of the profound and uncomfortable self-examination nor of the extensive clinical experience which are needed before one can safely undertake psychotherapy based on any of these theories. One can only hope that laymen will not get the notion that after reading these chapters they are equipped to meddle with other peoples' unconscious conflicts.

As for the other objective, to depict current psychological methods of treating "problem children," the volume is a very inadequate picture of the mental hygiene program in this country. In fact it is difficult not to interpret it as a case of special pleading for the supremacy of the psychologist in the mental hygiene field. The author refers regularly to the "psychological clinic," a term which he brings with him from his experience in England, and he assumes that the mental hygiene clinic as developed in the United States is a psychological clinic which unfortunately was started under psychiatric auspices. This is decidedly erroneous. The mental hygiene clinic in this country has become a focal point for the psychologist, social case worker, pediatrician, psychiatrist and educator and, in

some cases, group worker and sociologist, where on terms of equality they contribute to the understanding and readjustment of the strained interpersonal relationships of which the "problem child" is often the center. It is not a psychological clinic, nor a psychiatric clinic, nor a medical clinic. It brings to the understanding of a "problem child" the recognition that the youngster is the meeting point of a complex of physical, psychological, interpersonal and economic forces which no one discipline can unravel.

Mental hygiene will not be advanced by putting all our eggs in one basket to be carried by "the scientifically trained psychologist" glorified in the closing chapter of the book. Rather, the hope of mental hygiene lies in just such a meeting of minds as the modern mental hygiene clinic provides.—*Temple Burling, M.D., formerly psychiatrist, Winnetka, Illinois, public schools.*

THE PROGRESSIVE ELEMENTARY SCHOOL. By Robert Hill Lane and others. Boston: Houghton Mifflin Company, 1938. Pp. ix + 197. \$1.50.

MODERN PRACTICES IN THE ELEMENTARY SCHOOL. By John A. Hockett and E. W. Jacobsen. Boston: Ginn and Company, 1938. Pp. v + 346. \$2.60.

Two new books, both by California authors and both treating of progressive practices in elementary education, promise to serve a real need in this field.

In the first of these books, *The Progressive Elementary School*, the discussion is concerned with such topics as: how to organize a progressive school (if at all), what the curriculum should be, the purpose of "units of work," the place of dramatic play, how to build good social habits in children, the school environment, reading readiness, what type of contacts to make with the home, and what is meant by cooperative supervision.

The problems are discussed in a straightforward, readable style and are profusely illustrated with full or half-page pictures of actual classroom situations. For each problem the authors have suggested a solution "in the light of best present practice." Upon whose or what judgment that "best present practice" has been determined, they fail to state. The assurance with which they commend some school practices and condemn others, failing to cite authority other than a single opinion, or to produce data to verify their statements, probably constitutes the greatest weakness of the book. Because of this weakness teachers and others are apt to consider as settled certain vital issues which are in reality only in the first stages of experimental investigation. This criticism applies to such practices as eliminating grade lines, and the place of child interest in determining the content of the curriculum.

The chapters, "Units of Work" and "Dramatic Play," very clearly set forth certain issues with reference to the organization of units and the place of dramatic play. In the chapter, "School Organization," an actual account is given of the experiences in a school where grade lines were removed. The chapters, "Home Contacts" and "The Difficult Problem of Home Reports," open up several new avenues of suggestion.

One of the most interesting if not actually the most valuable chapter in the book is the last one, in which the authors set up and answer twenty questions which have been given as criticisms by opponents of the progressive school. Refreshing, indeed, in the face of much that has been written on progressive education, is the frank and sensible way in which the authors admit the truth of many of the criticisms, recognize the faults in some of our new school practices, and suggest usable remedies.

Teachers and supervisors will find very valuable the references cited throughout the chapters, the study group conference suggestions at the end of each chapter, and the classified reading list with which the book closes.

In the second of these books, *Modern Practices in the Elementary School*, the authors point out clearly and concretely the inadequacies in the old school, and set forth the philosophy and

practices of the new. The new schools are challenged "to meet the needs of the child by developing his possibilities for creative behavior." But, say the authors, "the fruits of originality mature and ripen only as the roots reach out and absorb nutriment from the best and richest others have produced." However, the selection of that "best and richest" nutriment which is to constitute a "broad, balanced, dynamic program of child development" is to be left to the fleeting interests of children. The very triviality of some of the "units of work" chosen by children under such a philosophy point to the inadequacy of such a method of choice.

However, in spite of certain misgivings one might have with reference to the authors' ideas as to what units are most profitable for children to study, and how and when they are to be determined, no one could deny that the book discusses most adequately the following aspects of the modern school: methods, time allotments, the daily program, discipline, provision for individual needs, and the teacher's personality and resourcefulness.

Chapter II, "Organizing the Class for Living and Learning," probably the best chapter in the book, has some excellent points on participation in the social group. Chapter VIII, "Meeting Individual Needs," as well as Chapter IX, "Meeting the Needs of Unusual Children," are so full of common sense and usable suggestions that every teacher should read them before she teaches another day.

The chapter on "Discipline" is particularly strong in its advice on how to change the attitudes of children and help them in setting up their own standards of conduct.

With the exception of that part of the discussion dealing with the selection of the unit, the chapter on "Developing a Unit of Work" is probably as clear and concrete a statement of the problems involved in this type of teaching and learning as can be found in the literature of progressive education.

Because of the excellent type of the "Suggestions for Thought and Discussion," and the list of references given at the close of each chapter, the book would be valuable to use in study groups.—Maude McBroom, assistant professor of education and principal of the elementary school, State University of Iowa.

BOOKS FOR CHILDREN

Editor, MAY HILL ARBUTHNOT

BENJIE'S HAT. By Mabel Leigh Hunt. Illustrated by Grace Paull. New York: Frederick A. Stokes Company, 1938. Pp. 119. \$1.75.

Benjie is a "fine little manbody," the very hero we have been looking for! His vicissitudes will cheer and amuse all the small boys who have been fed-up on heroine tales.

Poor Benjie suffers daily humiliations from the series of hand-me-down hats he is obliged to wear. Not even his beloved Quaker grandmother understands his anguish. The result is that Benjie lapses into careless ways and his odd head pieces have a strange habit of disappearing. Benjie finally acquires a man friend who understands his problem and between them they persuade the thrifty but loving grandmother to buy Benjie a hat made just for him.

Such an abbreviation of this delightful tale gives no idea of its fun. Benjie frolics from hat to hat, from sin to repentance, from school to Quaker meeting on the "men's side" with good intentions and amusing results. This is one of Miss Hunt's best stories and children six to nine will thoroughly enjoy it.

MOO-WEE, THE MUSK-OX. Jane Tompkins. Drawings by Kurt Wiese. New York: Frederick A. Stokes Company, 1938. Pp. 103. \$1.50.

The author of that fine story *Polar Bear Twins* gives us another sympathetic study of Arctic animals in *Moo-Wee, the Musk-Ox*. This "April baby" is as lovable a young creature as we have encountered and his life with his massive mother and the great Musk-Ox herd makes an absorbing story. The brave fight of these animals against hunters is a pathetic page; but *Moo-Wee* is such an appealing orphan that he is saved by the Eskimos and lives with them for a year. He finds his herd again after many adventures and all is well with him.

Jane Tompkins knows and loves the Arctic country, both its animals and its people. Her books are a valuable contribution and will be enjoyed by children from seven to eleven or twelve years old.

BARKIS. Story and Pictures by Clare Turlay Newberry. New York: Harper and Brothers, 1938. Pp. 30. \$1.50.

Mrs. Newberry's cat books, *Mittens* and *Babette*, were collector's items for cat lovers. Now she gives us *Barkis*, a cocker spaniel puppy so beautiful, so foolish, so beguiling that cat lovers will be turning to cockers.

Mrs. Newberry's stories are adequate but they never matter much because the pictures tell the tale. *Barkis*, however, starts a very natural sequence of events. The puppy is given to James, whose sister, Nell Jean, already owns a kitten. Pup and kitten fall out and brother and sister quarrel over the respective merits of their pets. Only after *Barkis* has almost lost his life is peace thoroughly established.

Barkis is beautiful, but oh, Mrs. Newberry, what a kitten!

MR. POPPER'S PENGUINS. Richard and Florence Atwater. Illustrated by Robert Lawson. Boston: Little, Brown and Company, 1938. Pp. 139. \$1.50.

Here is a nonsense tale that our youngest will follow gravely, the next youngest will smile over, and somewhere from seven to seventy the chuckles will grow into laughter, hearty and continuous. Between the Atwater's ridiculous yarn and Mr. Lawson's irresistible illustrations it is hard to place the blame. One or the other, or both, is responsible for a welter of absurdities that should reduce the most lugubrious to care-free mirth.

Mr. Popper is an untidy paperhanger with a passion for the Antarctic. A noted explorer rewards his admiration with a gift of a penguin. How that penguin becomes twelve penguins is a tale in itself. How twelve penguins revolutionize the lives of all the Poppers is a still more hilarious story. Eventually, the Popper children return to school, Mrs. Popper gets to the opening meeting of the Ladies' Missionary Society and Mr. Popper — ? Ah, Mr. Popper and his penguins deserve reading rather than reviewing! Don't miss them if you are somewhere between seven and seventy.



Among... THE MAGAZINES

SCIENCE, AN INTEGRAL PART OF THE SOCIAL STUDIES IN THE PRIMARY GRADES. By Marion E. Wiles. *Educational Method*, December, 1938, 18:119-121.

Miss Wiles points out that even though we have "caught glimpses of how science learnings may be acquired by pupils, we realize that less has been done to recognize science as one of the social subjects and to introduce science subject matter into units of work than has been done to keep science in a separate compartment by itself." She gives a number of definite suggestions for relating science teaching to planned activities and concludes with the statement that even though a closer integration of science with the social sciences is important, that this integration need in no respects minimize the educational values from science as set up by scientists.

"BETTER SPEECH" STORY. By Ollie Backus. *The Nation's Schools*, November, 1938, 12: 29-31.

It is encouraging to see that speech is beginning to appear on some school programs. This article is of particular interest to the teachers of young children because it describes work done in kindergarten and first grades. It also suggests that guidance carefully carried on there may eliminate a large number of speech difficulties. So far, there has been a tendency to think that speech in the lower grades should only be given to those boys and girls who have definite speech difficulties. It is to be hoped that more teachers will realize that guidance in speech should be a well integrated part of all experience, from nursery school through college.

MY BEST TEACHER. A Symposium. *Peabody Journal of Education*, January, 1939, 16:253-266.

The Editor of the *Peabody Journal* asked nine teachers, covering a wide range both in

geography and professional assignment, to describe "that teacher whom each deliberately even if arbitrarily selects as the best of his acquaintance."

Three of the nine described are men; there seems to be an equal sprinkling of old and young although age is not mentioned as such; only one is drawn as a paragon of virtue and she is too good to be true and if true would be, perhaps, a trifle stuffy as to personality. Several are described as having a good sense of humor, able to laugh at a joke even if it is on them. Most of them participate actively in community activities, including church work, clubs, and P-T-A. About half of them could be described as conservative or formal in their teaching; generally, they understand and like children; are sympathetic, yet firm and consistent in their relationships with them. Three are described as particularly professional conscious because they attend all professional meetings, both at home and in neighboring towns, read professional literature, and contributed their ideas where they will be most effective in the cause of education. Needless to say, no two described were at all alike, nor would any of us agree that any one of them was our *best* teacher. *Best* like *progressive* is a relative term.

CAPITALIZING ON CURIOSITY. By Louise Zimmer. *Parents' Magazine*, February, 1939, 14:24-25, 63-65.

This common-sense title attracts one's attention to the rather strange fact that curriculums are not more often made out of the spontaneous curiosities of boys and girls. Their curiosity is so intense, so varied and so far reaching that it would seem to offer curriculum hints in greater number than could be used. Here is the story of a teacher who actually began with the questions which the children asked, to plan with them their curriculum.

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Editor, JOHN A. HOCKETT



Research.. ABSTRACTS

BODILY RHYTHMIC MOVEMENTS OF YOUNG CHILDREN IN RELATION TO RHYTHM IN MUSIC. By *Helen Christian-son*. New York: Teachers College, Columbia University, Contributions to Education No. 736, 1938. Pp. vi. + 196.

The author describes her investigation as "a curriculum study selecting for systematic observation children's spontaneous bodily rhythmic activities in response to markedly rhythmic music." She distinguishes four major steps in the study: (1) the development of systematic techniques for observing and recording children's behavior patterns in situations involving music, (2) the construction of a rating scale of children's responsiveness to rhythmic music, (3) the selection of markedly rhythmic music suitable for use with young children, (4) the use of observational techniques and a rating scale in studying individual and age differences in nursery school, kindergarten, and first grade.

The study extended over two years. The first year was devoted to preliminary experimentation, during which time the observational techniques and rating scale were developed. The rating scale was developed to include the following five elements: (1) synchronization—the extent to which the child tends to synchronize his body movements with the rhythm of the music which he hears, (2) social-emotional responses—the extent to which the child finds satisfying expression for a mood or emotion in facial expression, posture, and movement, (3) dance patterns—the child's tendency to dance spontaneously and develop dance patterns in keeping with music, (4) rhythmic-dramatic play—the child's use of rhythm as a means of enhancing dramatic expression, (5) requests and comments—the child's tendency to show interest and enjoyment by making verbal comments and requests for music.

One hundred instrumental selections and fifty

songs with markedly rhythmic elements were chosen by the experimenter and subsequently rated as to rhythmic quality and suitability for use with young children by seven judges. Motion pictures of children's rhythmic responses were made during the first year.

During the second year observational techniques were used in an intensive study of the responses to rhythmic music of 47 children ranging from two to six years of age and enrolled in nursery school, kindergarten, and first grade. Careful records were kept during ten-minute observation periods by two trained observers until ten records were secured for each child. The observers used the specially constructed scale and also recorded language responses, music played, and other significant data. From the ratings, mean scores of responsiveness of different types were calculated as well as the total responsiveness score for each child. The reliability of observations was tested by statistical means and is reported as quite satisfactory. The observations were least reliable for rhythmic-dramatic play.

Total scores in responsiveness to music ranged from 5.64 for a very shy child of barely four years of age to 14.63 for a well-adjusted six-year-old. The maximum possible score was 20. The scores by age groups from two through six years were, respectively, 7.38, 9.69, 10.89, 12.42, 13.02, showing considerable development with age. While these differences are not all statistically reliable, the differences between the nursery school, kindergarten, and first grade groups are highly reliable. The greatest range in scores was found in the three-year-old group and the smallest range at the six-year-old level. The social-emotional response showed a fairly high correlation with each of the other elements and in the author's judgment "emerges as probably the keynote in the total configuration of responsiveness to music." Comparisons were made of the

average ratings of 18 boys and 18 girls matched with respect to age. While the girls show slight superiority in each section and in total responsiveness, the differences are not large enough to be statistically reliable. No relation was found between I.Q.'s and the scores in rhythmic responses.

In the case of two children, two sets of observational records were made a year apart. The

total scores of one child were, for the first and second ratings, 8.76 and 10.62. Total scores for the other child were 9.62 and 12.13. The first child showed a fairly even growth in each of the aspects of rhythmic response while the second child showed a similar improvement, together with a decided spurt of growth in ability to synchronize movements with rhythmic music.



Local Committee Chairmen, A.C.E. Convention



First Row—(Left to Right) Mabel Jones, treasurer; Mary Corley, badges; Mrs. Floyd Cooper, information and housing; Mrs. Betty Howard, attendance and president of the Georgia A.C.E.; Mamie Heinz, local chairman of convention; Evelyn Bird, finance; Mrs. Frances Hardman, convention registration; Mrs. Guy Coker, Atlanta social hour. **Second Row**—Mrs. Thelma Lyngar, courtesy to colored delegates; Vi Parks, credentials and elections; Mrs. Rounelle Middlebrooks, annual dinner; Lucile Wells, students; Mrs. Ellen B. Barnes, transportation; Mrs. Irene Young, committee activities; Peggy Greenwood, assistant director of convention headquarters; Mary Norvell, publications; Margaret Stipe, director of convention headquarters; Emma Wesley, ushers. **Third Row**—Margaret McWhorter, sale of luncheon and dinner tickets; Cecelia Bason, students; Mrs. Rachel Sutton, students; Mrs. Martha Falls, arrangements for study classes; Mrs. Emily Calhoun, hospitality; Marion Jack, courtesy to delegates. **Absent Members**—Irene Dover, secretary; Ethel Massengale, school visiting; Mrs. Beatrice Simmons, A.C.E. luncheon; Mrs. Isabelle Brooksher, college luncheons; Walter Bell, exhibits; Hattie Rainwater, excursions; Ruth Weegand, music; Elsie Boylston, posters; Charlotte Smith, posters; Mrs. Annie S. Johnson, publicity.

Preliminary programs will be available March 15. See page 331 for convention news.

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News . . . HERE AND THERE

MARY E. LEEPER

NEW A.C.E. BRANCHES

Central College Association for Childhood Education,
Conway, Arkansas
Henderson State Teachers College Association for
Childhood Education, Arkadelphia, Arkansas
Atlanta Second and Third Grade Teachers Club,
Georgia
Hortense Orcutt Association for Childhood Education,
Savannah, Georgia
Evansville College Association for Childhood Educa-
tion, Evansville, Indiana
Kearney Association for Childhood Education, Neb-
raska
Oklahoma City Association for Childhood Education,
Oklahoma
Salt Lake City Association for Childhood Education,
Utah
Spokane Valley Association for Childhood Education,
Washington
Reinstated: Salina Association for Childhood Educa-
tion, Kansas
Ann Arbor Association for Childhood Education,
Michigan
Mitchell Association for Childhood Education, South
Dakota

A REQUEST

Will A.C.E. Branch presidents or secretaries please send to A.C.E. Headquarters in Wash-
ington, D.C., before March 15, the names of
members who have died during the past year.
A memorial service for these members will be
held in Atlanta on the first afternoon of the
convention. The service will be planned by the
Remembrance Committee of the Association,
Mildred English, chairman.

FIRST NIGHT NEWS

Those attending the first general session of
the A.C.E. Convention will be made to feel
really welcome and at home by messages from
Mayor Hartsfield of Atlanta; Jere Wells, super-
intendent of schools in Fulton County; and
Willis A. Sutton, superintendent of schools in
Atlanta.

E. T. McSwain, of Northwestern University,
will prepare us for the studies and discussions

of the week through an address on "Factors
that Affect Child Development in School and
Community."

ANNUAL DINNER

The time: Tuesday evening, April 11. The
theme: "The South in Song and Story." Co-
chairmen: Maycie K. Southall, Nashville, Ten-
nessee, and Willis A. Sutton, Atlanta, Georgia.

ALL ARE WELCOME

The Executive Board of the A.C.E. cordially
invites non-members from this and other lands
who are sincerely interested in children, to at-
tend the annual conference of the Association in
Atlanta. Visitors from other countries are urged
to send to A.C.E. Headquarters, 1201 Sixteenth
Street, N.W., Washington, D.C., their ad-
dresses both in this country and at home, in
order that plans may be made for their com-
fort and enjoyment. For a preliminary program
of the convention write to the above address.

EN ROUTE

Those attending the Atlanta convention are
invited to stop in Knoxville and visit the Uni-
versity of Tennessee Nursery School. Ella J.
Day, director, believes that the new nursery
school building there will interest those who
may be contemplating building.

Location: 1206 White Avenue, Knoxville, Tennessee
Visiting Hours: 8 A.M. to 4:30 P.M., Monday through
Friday; 8 A.M. to 12 noon, Saturday; other hours
by special arrangement

CONVENTION HOUSING INFORMATION

	Single	Double
Atlanta Biltmore Hotel (Convention Headquarters)	\$3.00 up	\$4.50 up
Cox-Carlton Hotel	2.50 up	4.00 up
Georgian Terrace	2.00 up	3.00 up
Downtown Hotels		
Ansley Hotel	2.50 up	4.00 up
Henry Grady Hotel	2.50 up	3.50 up

Some hotels can, with cots, accommodate a number in one large room. Groups interested should write directly to hotels for information. Make your reservation promptly. Atlanta hotels assure us that your early reservations will be appreciated and that you will find the rooms ready for occupancy upon arrival.

For information regarding other hotels and rooms in private homes, write to Mrs. Floyd Cooper, chairman of the Committee on Information and Housing, 458 N. Highland Avenue, N.E., Atlanta, Georgia.

TO HELP YOU

"Know What Modern Elementary Schools Are Doing" is the title of a study outline prepared by Helen K. Mackintosh. The organization, environment, curriculum and guidance of the elementary school are discussed and suggestions for further study and reading are given. Copies available on request at the office of Education, U.S. Department of the Interior, Washington, D.C.

Four pages of the February 1939 issue of

School Life are devoted to a study of teaching aids available from government agencies and from professional and non-commercial organizations. Mary Dabney Davis, author of the article, announces that reprints are available at the office of Education, U.S. Department of the Interior, Washington, D.C.

The Research Division of the National Education Association has prepared an annotated bibliography, *Safety and Safety Education*, containing over 800 references to books, pamphlets and bulletins, and magazine articles. Order from National Education Association, 1201 Sixteenth Street, N.W., Washington, D.C. Price 25¢.

A new motion picture, "You and Your Child," has been released by the Extension Service, U.S. Department of Agriculture. Sound or silent, 35 mm. or 16 mm. versions of the two reel film may be purchased or borrowed through your state extension office. The scenes, taken in rural homes, show how parents are successfully solving everyday problems arising in the home.

The 1939 edition of the bulletin *Equipment and Supplies* is now available at A.C.E. Head-



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quarters. Pages, 48. Price 50¢. This revision is the work of the A.C.E. Committee on Equipment and Supplies, Frances M. Berry, chairman.

The 1939 edition of *A Bibliography of Books for Young Children* is now available at A.C.E. Headquarters. Pages 64. Price 50¢. This revision was made by Martha Seeling, a member of the A.C.E. Literature Committee.

NATIONAL KINDERGARTEN ASSOCIATION

At the annual meeting of the National Kindergarten Association, January 6, 1939, at its headquarters, 8 West 40th Street, New York City, the president, Major Bradley Martin, announced a steady increase in concrete achievements in kindergarten extension during the last four years. Major Martin said that eighteen of the seventy-seven kindergartens established in 1938 were the outcome of the Association's \$100 offer. In order to secure \$100 from the Association toward the equipment of a kindergarten the following conditions must be met.

The class must have at least 25 children enrolled.

It must be conducted under the auspices of the public school authorities.

It must be in charge of a graduate of a course in an accredited kindergarten training school.

The offer is never made unless the gift seems necessary in order to put the project over and it is felt that the School Board intends to make the class permanent.

GOOD NEWS

The director of the University of Oklahoma summer school plans to have a preschool laboratory and some course work for nursery school and kindergarten teachers during the coming summer session. If the summer's work is successful the nursery school may become a permanent part of the College of Education of the University of Oklahoma.

WPA NURSERY SCHOOLS IN WYOMING

Wyoming reports that the education of the preschool child through nursery schools has become a part of educative thinking in the state. The value of nursery schools has been demonstrated in the communities where they are operating and inquiries have been received from towns that need nursery schools.

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CHILDREN'S LABORATORY THEATER

A children's laboratory theater, where prominent educators supervise dramatic training along scientific lines laid down by a five-year research among more than 3000 boys and girls, was opened by the Columbia College of Drama and Radio, on February 1 in Chicago. The new laboratory is the final step in studies launched by Norman Alexandroff, director of Columbia College; Herman Hofer Hegner, president of Pestalozzi Froebel Teachers College; and John DeBoer, director of practice teaching at Chicago Normal College. Child specialists of the Pestalozzi Froebel Teachers College will supervise the work to be conducted in studios in the Fine Arts Building, 410 South Michigan Boulevard.

FROM SWEDEN

Mrs. Alva Myrdal of Sweden, at present in the United States, gives the following notes on the Swedish Commission report on nursery schools and similar institutions, published in June 1938:

In Sweden a lively new interest has been created for all phases of organized child care, as the rapid depopulation of the country has been brought to the focus of public attention. The Royal Population Commission has in sixteen reports outlined a plan for social reforms in order to safeguard the existence and welfare of children in a modern democracy. Among the measures proposed are *government subsidies to all institutions that give part-time care to children*, thus helping the family to carry a growing burden.

Foremost among such institutions are nursery schools, day nurseries and kindergartens. These have, in Sweden, been developing along two different lines: on one hand the day nursery and "people's kindergarten" as charity work for children to poor wage-earning mothers, and on the other hand the nursery schools and the private kindergarten of exclusive character. Recently an intermediate type has been created in the nurseries of cooperative apartment houses. Altogether some 10,000 children are cared for in these institutions, making an average, when rural areas are included, of one opportunity for twenty-seven children.

The new project, which is likely to be endorsed by the government, sets up a system of

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federal support (with approximately 50% of running expenses paid out of general taxation) and federal control through special educational superintendents and special instructions to local health officers. As it has been considered an aim to unify the system socially all day nurseries are intended to be converted into nursery schools. On the other hand institutions with fees above a certain maximum are not eligible for state subsidies. No means tests should be allowed in publicly supported institutions.

Not only are these regular preschool institutions included, but also all play groups and afternoon recreation centers for children of school age are entitled to support if willing to conform to certain rules. Playground facilities are, in themselves, always to be regarded as municipal affairs but a subsidy for paying salaries to leaders may be given.

Special arrangements for summer and winter recreation may be included in the general scheme. Some 20,000 children are being taken care of in summer camps under the administra-

tion of schools, the Red Cross, and similar agencies. State support and state control are now being proposed.

Training colleges for teachers for those institutions are to be given some smaller annual support, according to the proposals, and state scholarships created.

The subdelegation responsible for this support and its recommendations which contain as well a determination of two qualitative standards, "the minimum plan" and "the optimum plan," consisted of a specialist in preschool education, Mrs. Alva Myrdal, and a professor of pediatrics, Dr. Arvid Wallgran.

NURSERY SCHOOLS IN VIRGIN ISLANDS

Mrs. Lea Cowles, state supervisor of nursery schools, parent education and homemaking in Virginia, has been granted a six months' leave of absence to reopen the WPA nursery school program in the Virgin Islands. Mrs. Esther Leech Skeels is taking Mrs. Cowles' place during her absence.

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